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THE ART OF THE WORLD

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WORLD'S COLUMBIAN EXPOSITION

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EDITED BY
RIPLEY HITCHCOCK

VOL. II

NEW YORK
D. APPLETON AND COMPANY
1895

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Typogravure en couleurs Boussod, Valadon & Cie, Paris.

YOUNG SCULLION

(*French School.*)

EPH BAIL.

This artist, born about 1854, in the Department of the Rhône in France, is, by reason of his accomplished technique, one of the masters of still life. He had a great success at the Exposition of 1893 in the Champs Élysées, and since 1889 he has been *hors concours*. His rank in his specialty is incontestable.

A young scullion, with white cap and apron, lying on his stomach on a low table in a kitchen, holds a string rolled round a spoon, which he tosses at a kitten that is) seize it; but, alert as the agile animal itself, the lad draws it back ıt the moment that the kitten tries to put her paw on it. To the right ıble is a copper saucepan with a cover; to the left, another saucepan on nd, and near it some parsnips, turnips, and carrots, out of which soup ɔn be made. But the youth is too much occupied with the kitten to) his business. On the wall hang a clock, a confectioner's mold, and other xtremely well drawn.

ail has a predilection for the brilliant copper utensils of the kitchen, which ɛ mirrors. He has no equal in the French school for his specialty, which too much neglected hitherto.

THE TENTH OF AUGUST. HENRI PAUL MOTTE. (*French School.*)

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Bail Joseph

YOUNG SCULLION.

JOSEPH BAIL.

(*French School.*)

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M. Bail has a predilection for the brilliant copper utensils of the kitchen, which shine like mirrors. He has no equal in the French school for his specialty, which has been too much neglected hitherto.

THE TENTH OF AUGUST. HENRI PAUL MOTTE. (*French School.*)

The events of the tenth of August of bloody memory were the answer of the people to the Brunswick manifesto, declaring war upon France. While King Louis XVI takes refuge at the National Assembly with Queen Marie Antoinette, the mob attacks the Tuileries, defended by the Swiss Guards. From the top of the staircase the Guards are firing upon the attacking party, and the ground is already strewn with bodies. But the royal Guards, brave as they are, can not withstand the rush of the mob, and every member of this determined body is destined to butchery.

The artist to whom we are indebted for this thrilling page from the history of the French Revolution was born in Paris, where he became a pupil of Gérôme. In the earlier part of his career he devoted himself to subjects taken from ancient history, like "The Trojan Horse," 1875; "Baal devouring Prisoners of War at Babylon," 1878; "Geese saving the Capitol," 1881; "The Betrothed of Belus," 1885; and "Vercingetorix surrendering to Cæsar," 1886. He has also chosen scenes from the history of his own country, like "Richelieu at La Rochelle," and the dramatic subject before us, and of late he has shown a preference for themes like these.

Copyright, 1893, by Henri Paul Motte.

HENRI PAUL MOTTE.

THE TENTH OF AUGUST.

F. H. TOMPKINS

D. APPLETON & Co NEW YORK.

Photogravure Goupil

Mother and Sleeping Child.

MOTHER AND SLEEPING CHILD.

F. H. TOMPKINS.

(American School.)

F. H. TOMPKINS.

Mr. Tompkins was born in Hector, N. Y., in 1847, and studied art at the Art Students' League in New York, under Mr. Walter Shirlaw, and at the Royal Academy in Munich, where he was a pupil of Loefftz. In the latter's class he gained two first-class medals in the course of two years. His home is in Boston. The picture before us is in a sense portraiture, for it is evidently a direct and faithful reproduction of two figures used as models. But it is distinguished from the portraiture which is content with mere likeness, because the artist has gone below the surface and brought forth a sweet and gracious sentiment, which transforms his picture into a presentment of a modern Madonna.

THE COSSACK'S ANSWER TO THE SULTAN OF TURKEY. ELIAS EFIMOVITCH REPINE. *(Russian School.)*

The painter of this remarkable picture—which, well placed in Gallery 20, was a center of interest in the Russian section—was born in the government of Kharkoff, in 1844. He was a pupil of the Academy of Fine Arts at St. Petersburg from 1864 to 1871. He enjoyed a traveling scholarship from 1872 to 1876, and he also gained several medals. He was elected to the Academy in 1876, and he became a professor and member of the Council in 1892. His home is in St. Petersburg.

This artist is the most distinguished of Russian painters of historical *genre*. With others, some twenty-five years ago he put himself at the head of an artistic movement the result of which was the national realistic school. His portraits form a most admirable gallery of modern celebrities. His last great historical picture deals with the Cossacks of the Dnieper. Their origin is obscure, but they have played an important part in the earlier history of Russia, sometimes as friends and fellow-soldiers of the Russians, sometimes as free children of the steppes fighting on their own account against Turks and Tartars. It was in the seventeenth century when the Sultan, Mohammed IV, demanded their submission. The Cossacks, always ready to fight for liberty, sent him a blunt and defiant answer. Here they are in the steppes, gathered around a table. With a savage smile the chief dictates a reply full of coarse sarcasm and scorn: "Let him come!" The other Cossacks add their jests and are convulsed with Homeric laughter. The artist conveys a vivid impression of a strange epoch and life. It is a remarkable study of striking types, characterized by extraordinary vigor in the rendering of each. This picture is well known in Europe, where it has been frequently reproduced. The artist is equally distinguished as a painter in water colors, an etcher, and an illustrator of the great Russian authors like Gogol and Tolstoi.

ELIAS EFIMOVITCH REPINE.

THE COSSACK'S ANSWER TO THE SULTAN OF TURKEY.

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Typogravure en couleurs Boussod, Valadon & Cie, Paris.

THE COLD BATH

BY PERMISSION OF MESSRS. BRAUN, CLÉMENT & CO.

ÉMILE MUNIER.

(*French School.*)

ÉMILE MUNIER.

The subjects and the manner of this painter represent the school of M. Bouguereau. He reproduces episodes of a familiar character, and paints with a brush always smooth, never troubling himself with the striking effects of the new "Plein air" school. He obtained his first success at the Exposition of 1882. In a wood near a clear stream, which, below the cascade seen in the distance, spreads out like a white cloth, a young woman, with breast and feet bare, is seated on a rock, holding on her knees an infant whom she has just been putting into the water, and who, enlivened the wholesome freshness of the bath, and proud of having braved the cold, es at his mother, who looks at him with love. With her right hand she holds feet, and with her left begins to dry his little round body. Near by is a basket ›rovisions, from which she has doubtless taken the fruit that the child holds in hand. The landscape is in harmony with this simple scene, the execution of ch is as happy as the subject, and will particularly please mothers.

GRANDMOTHER AND GRANDCHILD. IVAN TVOROJENIKOFF. (*Russian School.*)

The Russian painter Tvorojenikoff, whose work has been much in favor during last few years, was born in 1848. His father was a peasant in the province of ›cow. He studied at the Academy of Fine Arts in St. Petersburg from 1868 to 3, and obtained silver and gold medals. In 1875 he was appointed a member the First Class in painting—an official distinction. He lives in Moscow. M. ›rojenikoff has devoted himself chiefly to *genre* painting, and excels in scenes home life among the middle classes and peasantry. He accents these scenes by :ing them most frequently in autumn or winter. His palette seems to hold hing but gray tones, turning to black; there are no warm colors upon it. rything is effective and truthful. The grandmother and little child, barely ered with their rags, shiver in the biting wind, and are wet to the skin. The is cold and hard, like their life. Is it possible that there can be sunshine where, or that spring will ever come? Perhaps for the child, but for the poor woman never! She is within a few steps of the grave, within reach of the for which she has been yearning perhaps for years. She is blind. The story old with an immense amount of realism. The painting is quiet, sober, and of outdoor strength. The figures of the old woman and of the child are

E. MUNIER 1892

THE COLD BATH.

ÉMILE MUNIER.

(French School.)

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IVAN TVOROJENIKOFF.

GRANDMOTHER AND GRANDCHILD.

WINTER MORNING IN A BARNYARD.

CHARLES C. CURRAN.

(American School.)

CHARLES C. CURRAN.

Mr. Curran was born in Kentucky, in 1861, and received his first art lessons at the Cincinnati School of Design. He came to New York in 1881 and studied at the Academy and Art Students' League. He obtained the third Hallgarten prize at the Academy exhibition of 1888, and was elected an associate. When he went to Paris, in 1889, he had already made his mark here, and he took up a successful career when he returned to New York, in 1891.

In Mr. Curran's "Winter Morning in a Barnyard" an Ohio farmer is engaged in feeding his cows. His daughter is devoting herself to the poultry. The lowering winter sky promises more snow.

DR. AGNEW. THOMAS EAKINS. *(American School.)*

THOMAS EAKINS.

In this ghastly but strong and impressive picture of the famous Philadelphia surgeon, Dr. D. Hayes Agnew, in the operating pit at the Philadelphia Hospital, the artist has seized the moment when Dr. Agnew has finished an operation. One assistant is putting in the sutures, another is taking off the ether-cone. The nurse, in her trim hospital dress, stands ready beside the subject. The great surgeon, in his operating blouse and apron, is talking about the case to a score of students on the benches of the little amphitheater. The attentive, interested faces of the students are equally remarkable. Only one shows by his careless attitude how *blasé* he has become. Prof. Eakins is a Philadelphian by birth. In 1868, when twenty-four years old, he went to the Paris *École des Beaux Arts*, and studied under Bonnat and Gérôme. He also practiced sculpture under Dumont. He returned in 1873 to establish himself in Philadelphia, where he has taken high rank as a painter and a professor at the Philadelphia Academy.

Copyright, 1893, by Thomas Eakins.

THOMAS EAKINS.

DR. AGNEW.

(From the Painting owned by the University of Pennsylvania.)

J.-B. BURGESS

Copyright 1893 by Sir Julian Goldsmid.

Typogravure en couleurs Boussod, Valadon & Cie, Paris.

COMING OUT OF CHURCH IN SEVILLE

FROM A PICTURE IN THE COLLECTION OF SIR JULIAN GOLDSMID.

J. B. BURGESS.

This *genre* painter, born in London, in 1830, is the son of H. W. Burgess, who was landscape painter to King William IV. He is a pupil of M. Leigh, and a member of the Royal Academy. He has visited Morocco and Spain, which have furnished most of his subjects.

At the porch of a church in Seville two women are about to descend the steps. The younger lifts her gown with her right hand, and holds her prayer book in the other. Around her arm is a rosary. The elder takes some money from her purse and is about to give it to an old ar, who offers his hat to her. Beside the beggar, sitting on the ground, a g woman holds in her arms an infant, which she covers with her shawl. her child, on the steps, supports himself on one arm against the knees of his er, and holds an orange in his hand. At the left an aged blind man, on nees, extends his hat, his right hand on his breast, his head thrown back, oring assistance. The spectator seems to hear the nasal tone of the refrain ie Spanish beggar, "*Dios se lo paje*—God will repay you." Two other licants advance, more resigned than the others, one of them supporting him- against the shoulders of a young girl, who stretches out her hand.

THE NAROVA ROADS. A. MECHTCHERSKI. (*Russian School.*)

The painter of this picture, Arsseni Ivanovitch Mechtcherski, was born in the nce of Tver, in 1831. He entered the Academy of Fine Arts of St. Peters- in 1854, and from 1857 to 1859 he studied under Calame, in Geneva. He ned several medals. In 1859 he received a fellowship from the Academy and nued his studies under Calame, and afterward in the Crimea. He was elected ie Academy of Fine Arts in 1864, and became a professor there in 1876. , he was elected President of the Association of Russian Painters of St. Peters-

In the pictures of this veteran professor the mannerisms—even to the color- nd choice of subjects—of his master are seen, although Mechtcherski portrays re in the wild, mountainous regions of the Caucasus as well as on the coast

COMING OUT OF CHURCH IN SEVILLE.

J. B. BURGESS.

(*English School.*)

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At the porch of a church in Seville two women are about to descend the steps. The younger lifts her gown with her right hand, and holds her prayer book in the other. Around her arm is a rosary. The elder takes some money from her purse and is about to give it to an old beggar, who offers his hat to her. Beside the beggar, sitting on the ground, a young woman holds in her arms an infant, which she covers with her shawl. Another child, on the steps, supports himself on one arm against the knees of his mother, and holds an orange in his hand. At the left an aged blind man, on his knees, extends his hat, his right hand on his breast, his head thrown back, imploring assistance. The spectator seems to hear the nasal tone of the refrain of the Spanish beggar, "*Dios se lo paje*—God will repay you." Two other mendicants advance, more resigned than the others, one of them supporting himself against the shoulders of a young girl, who stretches out her hand.

THE NAROVA ROADS. A. MECHTCHERSKI. (*Russian School.*)

The painter of this picture, Arsseni Ivanovitch Mechtcherski, was born in the province of Tver, in 1831. He entered the Academy of Fine Arts of St. Petersburg in 1854, and from 1857 to 1859 he studied under Calame, in Geneva. He obtained several medals. In 1859 he received a fellowship from the Academy and continued his studies under Calame, and afterward in the Crimea. He was elected to the Academy of Fine Arts in 1864, and became a professor there in 1876. Later, he was elected President of the Association of Russian Painters of St. Petersburg. In the pictures of this veteran professor the mannerisms—even to the coloring and choice of subjects—of his master are seen, although Mechtcherski portrays Nature in the wild, mountainous regions of the Caucasus as well as on the coast of Finland. A good idea of his style may be seen in this picture of the roads at the mouth of the Narova, the river which separates the province of St. Petersburg from that of Esthonia. The day is a fine one in summer. Most frequently, however, Mechtcherski selects tempests or days of contrasting sunshine and storm.

A. MECHTCHERSKI.

THE NAROVA ROADS.

ELIHU VEDDER

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Photogravure Goupil

The Surveying Soul between Doubt and Faith

THE SORROWING SOUL BETWEEN DOUBT AND FAITH.

ELIHU VEDDER.

(American School.)

ELIHU VEDDER.

Mr. Vedder, like Mr. George Inness and Mr. Winslow Homer, has held a place by himself in American art for a generation. Here the likeness between the three artists ends. Mr. Vedder has been not inaptly called a thinker who paints. In other words, his approach to art is not on its sensuous or technical side, but on the intellectual and ideal, and his following is distinguished by its earnestness and devotion. His pictures represent a nobility of purpose which is wanting in the realistic art of the day; and if their significance has an esoteric quality which is sometimes strained, the presence of imaginative endeavor is none the less to be appreciated. The picture before us is a worthy example of his manner.

This distinguished artist was born in New York, in 1836. After a brief period of art study in this country he went to Italy in 1856, and for a considerable part of his life his home has been in Rome. He was elected to membership in the National Academy of Design in 1865. Among the earlier of the pictures which gave him a distinctive place in our art were the "Arab listening to the Sphinx," the "Lair of the Sea-Serpent," and "The Lost Mind." At Philadelphia, in 1876, he was represented by his "Greek Actor's Daughter," and the Paris Exposition of 1878 contained his "Cumæan Sibyl" and "Young Maugar." In 1883 Mr. Vedder designed an elaborate series of pictorial accompaniments for the Rubáiyát of Omar Kháyyám, which attracted much attention.

AUTUMN SUNSET. L. APOL. *(Dutch School.)*

L. APOL.

The artist has chosen the hour when the sun, slowly sinking lower, is about to disappear beneath the horizon. The sky is all ablaze with light, and the dead branches and withered leaves are gilded by the radiant sunset. On the road which skirts the verge of the woods a peasant, who has finished his day's work, is jogging homeward in his cart. The Dutch artists often portray for us this hour of sunset. The scene of this picture is at Arnhem, in the province of Gelderland, so often celebrated by Hobbema. M. Apol, who is a knight of the Orders of the Oak Crown and of St. Michael of Bavaria, gained new honors at the Exposition of 1889 in Paris.

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L. APOL

AUTUMN SUNSET.

Copyright 1893 by A. Pezant.

Typogravure en couleurs Boussod, Valadon & Cie, Paris

PLAIN OF VAUDANCOURT

A. PEZANT.

(*French School.*)

PEZANT.

M. Aymar Pezant was born at Bayeux, in the department of Calvados, France. At the Exposition of 1883 he obtained an honorable mention, at that of 1888 a medal of the third class, and at that of 1890 a medal of the second class. He is to-day *hors concours*, and his works are consequently hung without submission to a jury.

On the highway, bordered by fields of short and sparse grass, some cows and oxen move slowly along, driven by a strong young countrywoman, who carries an ash stick in and is followed by a farm dog. In the distance passes a herd of large hich cuts the line of the flat and bare landscape that extends toward the We are here in the department of the Oise, on the plain of Vaudancourt, e river Oise changes it into a grand oasis, of which the famous landscape Daubigny has become the habitual interpreter. The artist has chosen the noon; the earth is dry and hard, as in the days of the greatest heat. hals move heavily, raising the dust with their hoofs, and lifting their heads any air that is stirring.

THE VILLAGE PLAYGROUNDS.

B. GENZMER.

(*German School.*)

artist has found his subject in a village near He has undertaken to picture the movement of ren and their graceful poses, and at the same nake us feel the clear air and luminous atmos- these villages of Brandenburg—that sandy and ountry—the cradle of the empire. The group eground is particularly well studied and happily The innocent gayety of the children engaged game, and the motherly care of the little girl omforting a weeping infant, show a power of y sympathetic interpretation. M. Genzmer is a native of Berlin, and a the Academy of Arts of that city.

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THE VILLAGE PLAYGROUNDS.

B. GENZMER.

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The artist has found his subject in a village near Berlin. He has undertaken to picture the movement of the children and their graceful poses, and at the same time to make us feel the clear air and luminous atmosphere of these villages of Brandenburg—that sandy and barren country—the cradle of the empire. The group in the foreground is particularly well studied and happily rendered. The innocent gayety of the children engaged in their game, and the motherly care of the little girl who is comforting a weeping infant, show a power of thoroughly sympathetic interpretation. M. Genzmer is a native of Berlin, and a pupil of the Academy of Arts of that city.

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B. GENZMER.

THE VILLAGE PLAYGROUNDS.

L. A. LHERMITTE

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Photogravure Goupil

The Friend of the Lowly

THE FRIEND OF THE LOWLY.

L. A. LHERMITTE.

(*French School.*)

L. A. LHERMITTE.

Léon Augustin Lhermitte, born at Mont Saint Père, in the Department of Aisne, France, in 1838, occupies an important place in the French school of painting. Imbued with modern ideas, he is inspired only by that which he sees in Nature, especially by scenes of rustic life. He paints labor in the fields, harvestings, and vintages, and chooses the lowly as the subject of his pictures, giving to them the virtues of those who work, who endure suffering, and who preserve the sentiment of the family.

After a great success at the *Salon* of the Champ de Mars, in 1892, "The Friend of the Lowly" was purchased by the state, and will soon be hung in the Luxembourg Gallery. All the figures are in modern dress, and the scene itself is intended to recall the appearance of Christ to his disciples at Emmaus, as described by the evangelists. By a transposition which is entirely accordant with the spirit of the new French school, as shown in recent exhibitions, Christ is seen in a French peasant's cottage, seated at the table of a family of French laborers. Christ is the guest. He wears a simple white robe, like that of one of the priests who assist in the office of the mass. At the moment when he raises his eyes to heaven while breaking the bread, the radiance which lights his face reveals to his humble hosts the divine character of their guest. Although the artist has deprived Christ of his aureole, and has given nothing that would indicate the God-man, the sentiment of the composition is truly religious.

SIOUX LOVERS.

DE COST SMITH. (*American School.*)

DE COST SMITH.

The scene of Mr. Smith's picture is laid near an encampment of Sioux in Dakota. A dusky lover has stolen forth in the gloaming, and, instead of entering the tepee of his inamorata, he pauses a little distance away, and, throwing back his buffalo cloak, painted with exploits of war and the chase, begins his amorous music. Whether this be sweet or not to civilized ears, it has its effect: the fair one is charmed forth from her tepee, and the wooing of the handsome young savage seems certain to be successful.

DE COST SMITH.

SIOUX LOVERS.

Copyright 1893 by Madeleine Lemaire.

Typogravure en couleurs Boussod, Valadon & Cie, Paris.

CHARIOT OF THE FAIRIES

MADELEINE LEMAIRE IN HER STUDIO.

his creation of her fancy the artist conducts us to the realm of the fairies, ossessing the magic ring, have harnessed to their golden chariot fantastic with azure wings. Three of them—beneficent fairies—smile on mortals; th, dark as night, her head covered with a black veil, is the malign fairy, rks spells and watches over unhappy destinies.

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THE CHARIOT OF FAIRIES.

MADELEINE LEMAIRE.

(French School.)

MADELEINE LEMAIRE IN HER STUDIO.

In this creation of her fancy the artist conducts us to the realm of the fairies, who, possessing the magic ring, have harnessed to their golden chariot fantastic coursers with azure wings. Three of them—beneficent fairies—smile on mortals; the fourth, dark as night, her head covered with a black veil, is the malign fairy, who works spells and watches over unhappy destinies.

This example of the artist, of whom a personal sketch was given in the early part of this work, belongs, properly speaking, to decorative art, and it is destined, probably, to ornament some splendid *salon* in a Parisian house. The fairies represent Parisian types, and we can almost identify the fashionable women who have consented to provide the artist with the types which are so well adapted to this picture, painted as it is with delicacy and finesse, brilliant in color, and adroitly expressed. It has borne the test of the Exposition of the Champ de Mars, where it has obtained a great success by its contrast to the confused and vaguely drawn pictures of the ultra-modern painters. It was also very popular at Chicago.

PORTRAIT OF THE EMPRESS OF RUSSIA.

MLLE. KRANESKOI.

(Russian School.)

The Empress of Russia, who was Princess Dagmar, the daughter of Queen Louise of Denmark, was first betrothed to the brother of the present Czar, who died in 1865 from an injury accidentally received from the latter. She has proved a noble and devoted wife and mother, like her sister the Princess of Wales. The excellent likeness secured by Mlle. Kraneskoi, a talented painter in water colors, shows the family resemblance, and invests this reproduction with the value of a peculiar truthfulness.

AUTUMN EVENING.

E. BEERNART.

(Belgian School.)

Like the water-color portrait of the Empress of Russia, this sympathetic study of Belgian landscape was one of the noteworthy pictures in the Woman's Building at the Columbian Exposition. A gray day, a bit of flat, low-lying country, drained by a sluggish stream bordered with tall and slender trees, and a rooftree against the sky, are the elements out of which the artist has wrought a picture that appeals to us like one of the favorite themes of the Dutch water-color painters.

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D. APPLETON & Co NEW YORK.

Photogravure Goupil

Lovers Captives

By permission of Messrs Braun, Clément and Cie

LOVE'S CAPTIVES.

JEAN AUBERT.

(*French School.*)

JEAN AUBERT.

The Loves, with their bows and arrows, bring back their captives. Some follow them weeping; others, glad to be prisoners, play with them, seize them by their wings, and surrender themselves smiling.

The modern French school has revived the eternal subject which the painters of the eighteenth century had abused. François Boucher had created an entire world where the round-cheeked Loves played with mortals, and a whole school had lived on this mythology, which, after having inspired the painters and decorators of the time of Louis XV, dictated to the poets of the eighteenth century the madrigals—the "little verses" which were known as Bouquets to Chloris—and all the empty literature against which the Revolution and the Empire afterward protested.

By the nature of the subjects which he treats, by the interpretations of these subjects, and by the style of his figures, Jean Aubert belongs to the school of Prud'hon, the last of the grand poets of Love, and to three of the best known modern artists in *genre* painting—Hamon, Henri Picou, and Humbert. He reveals a fondness for the forms and silhouettes of antiquity, and his Captives seem to have escaped from the frescoes of Pompeii.

M. Aubert was born in Paris, in 1824, and he was a pupil of Paul Delaroche in painting, and in engraving of Martinet. He gained the Prix de Rome for engraving, in 1844, and devoted himself to this art until 1853, when he turned to lithography, and afterward to painting. He has received third and second class medals.

SUNDAY MORNING IN NORWAY—THE ARRIVAL AT CHURCH. HANS DAHL. (*Norwegian School.*)

This picture appeared in the German section at the Columbian Exposition, and as the artist resides at present in Berlin this classification was doubtless intentional; but he was born in Norway, and Norway furnishes his favorite themes. He excels in rendering the clear, cold atmosphere of his native country.

The scene is laid in Sogn, at a place called Farlands Fiord, celebrated for its great glaciers. It is the third Sunday of the month. They are celebrating the mass in the village, and from every quarter the peasants, many of whom live at long distances from each other, are arriving at the shore and leaving their boats, which they draw up on the beach. The service is held once a month, and they are most reluctant to miss the occasion not only for worship but also for the discussion of their affairs.

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HANS DAHL.

SUNDAY MORNING IN NORWAY—THE ARRIVAL AT CHURCH.

F. DE VUILLEFROY

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Typogravure en couleurs Boussod, Valadon & Cie, Paris.

LANDSCAPE WITH CATTLE

JILLEFROY.

M. de Vuillefroy does not paint animals exclusively, although most of his pictures show a scene where cattle, sheep, or goats play a part. His work is varied, and he has found many successful subjects in Spain, and has obtained the favorable verdicts of juries by pictures which depict scenes and episodes in that country. He has often traveled with smugglers and muleteers, and he knows the scenery of the mountains of Andalusia and the somber landscapes of Castile. The sun always plays a part in his pictures; he is a lover of This time he has remained in the fertile fields of France. A herd of :e returning to the stable by a broad road lined with old willow trees ıotted trunks. They advance deliberately, one by one, with heavy steps; which pierces the foliage gilds their brown coats here and there, and ıtiful ferns and grasses by the roadside are radiant in the light. In the ınd, at the point where the road turns, the cattle move slowly, and seem t to quit the open country for the stable.

Vuillefroy is a pupil of Bonnat, the great portrait painter, and of Hebert. ained his first success in 1870, at the *Salon*. He was made a Chevalier Legion of Honor in 1884, and at the Universal Exposition of 1889 the arded him a gold medal.

DANGER AHEAD! ALBERT H. MUNSELL. (*American School.*)

most impressive feature of this picture, "Danger " is the sense of irresistible power and swiftness with he great mass of iron and steel, weighing thousands is rushing toward one. A vessel has been dimly seen, of the watchers raises his trumpet to shout a warning.

ALBERT H. MUNSELL.

Munsell was born in Boston, in 1862, and was ed from the Massachusetts Normal Art School. He o Paris in 1885, and studied there at the Julien ny and the *École des Beaux Arts*, where he took He also studied for a time under MM. Boulanger febvre. "Danger ahead!" was painted in France, in 1887, and exhibited *Salon* of the following year. It was suggested by a narrowly averted col- ın the English Channel, and the studies for it were made chiefly at Havre. e last three years Mr. Munsell has made his home in Boston.

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The most impressive feature of this picture, "Danger ahead!" is the sense of irresistible power and swiftness with which the great mass of iron and steel, weighing thousands of tons, is rushing toward one. A vessel has been dimly seen, and one of the watchers raises his trumpet to shout a warning.

Mr. Munsell was born in Boston, in 1862, and was graduated from the Massachusetts Normal Art School. He went to Paris in 1885, and studied there at the Julien Academy and the *École des Beaux Arts*, where he took honors. He also studied for a time under MM. Boulanger and Lefebvre. "Danger ahead!" was painted in France, in 1887, and exhibited at the *Salon* of the following year. It was suggested by a narrowly averted collision in the English Channel, and the studies for it were made chiefly at Havre. For the last three years Mr. Munsell has made his home in Boston.

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ALBERT H. MUNSELL.

DANGER AHEAD!

A. H. THAYER

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Photogravure Compt.

Virgin Enthroned

THE VIRGIN ENTHRONED.

A. H. THAYER.

(American School.)

A. H. THAYER.

Mr. Albert H. Thayer's "The Virgin Enthroned" is full of a sweet mournfulness purely human, and yet of a serene majesty that can not fail deeply to impress the observer. The pose of the figures of the Virgin and children is conventional, and follows the traditions of the old painters who gave their lives to depicting the Virgin and her Child. The faces are of the modern type—very lovely, it is true, and perhaps the modern type at its apotheosis—but nevertheless faces which represent the life of to-day.

Albert Henderson Thayer was born in Boston, in 1849, and studied there under Henry D. Morse. He came to New York in 1870, and worked at the Academy of Design and under L. E. Wilmarth. In 1875 he went to Paris, and painted in the ateliers of Lehman and Gérôme. The two summers that Mr. Thayer passed in France were largely devoted to outdoor work, and it was while sketching in Brittany that he first began to study cattle. At one time it was his intention to devote himself to landscape and cattle pieces. He soon drifted, however, into his real vocation—the painting of noble figures. In portraiture he has also done some fine work. Mr. Thayer was elected to the Society of American Artists in 1882.

A FREE DINING ROOM. V. NAVOZOFF. *(Russian School.)*

V. NAVOZOFF.

One of the most brilliant pupils of the Stroganoff School of Technical Drawing, and of the Fine Arts School in Moscow, in 1874, was Vassili Ivanovitch Navozoff. This painter was born in Moscow, in 1862, and was graduated from the Academy at St. Petersburg as an artist of the first class—an official honor—in 1888. Navozoff is one of the most popular among Russian *genre* painters, and his work as an illustrator is highly valued by the publishers. It was in this capacity that he accompanied the Grand Duke Vladimir through the Baltic provinces in 1885. One of his best pictures is this "Free Dining Room," which was bought by the St. Petersburg Academy of Fine Arts in 1889. In its conception as a whole, as well as in detail, we have realism here in the best sense of the word, and a fine play of expression in the faces and figures of these pensioners upon this free table and the charitable women who have come to help.

V. NAVOZOFF.

A FREE DINING-ROOM.

Copyright 1893 by G. Rochegrosse.

Typogravure en couleurs Boussod, Valadon & Cie Paris.

THE SPOILS OF WAR

ROCHEGROSSE.

of War, there is nothing that does not accentuate what has been said of his skill and artistic preferences. Here, as so often before, he has gone for his subject to the Orient in the early days of history—to the court of Persepolis, or the home of Xerxes.

The triumphant warrior has chosen for his share of the spoils these rich rugs, precious vases, caskets, jewels, and golden cups. Two captives, their arms bound, crouch upon or of the dismantled palace. The slave who is to share their captivity leans the wall of glazed bricks and mourns their unhappy fate. The helmeted , still wearing his coat of mail and carrying his sword, gloats brutally over ils, and is not to be moved by tears. It is worth while noting that M. rosse remains a conscientious archæologist even in his most fanciful pictures. painted these vases, armor, tiles, etc., from the treasures in the historical is of France, and from the collections made by Dieulafoy in Persia.

RETRIBUTION. W. P. FRITH, R. A. (*English School.*)

liam Powell Frith was born at Studley, near Ripon,). He was a pupil of the Royal Academy, and ected to full membership in 1853. He is also a of the Royal Academies of Vienna, Belgium, , and Antwerp, and in 1878 he received the red of the Legion of Honor. Mr. Frith has been a iccessful painter of scenes of popular life, and his Day" and "At the Railway Station" are familiar reproductions. The picture before us is the last ries which has a certain likeness to Hogarth's s Progress." The artist painted five pictures to illustrate the evil outcome edless race for wealth. In this last scene the fallen financier is seen clothed on's suit, taking his daily exercise in the prison yard under the eye of ector. The first prisoner passes with hanging head; then comes the finan- serving the remains of a certain dignity under his infamous costume; and

W. P. FRITH, R. A.
From a photograph by Messrs. ELLIOTT & FRY, London.

THE SPOILS OF WAR.

G. ROCHEGROSSE.

(*French School.*)

G. ROCHEGROSSE.

We have had occasion to speak elsewhere of this artist's characteristics. In the present work, entitled "The Spoils of War," there is nothing that does not accentuate what has been said of his skill and artistic preferences. Here, as so often before, he has gone for his subject to the Orient in the early days of history—to the court of Persepolis, or the home of Xerxes.

The triumphant warrior has chosen for his share of the spoils these rich rugs, precious vases, caskets, jewels, and golden cups. Two captives, their arms bound, crouch upon the floor of the dismantled palace. The slave who is to share their captivity leans against the wall of glazed bricks and mourns their unhappy fate. The helmeted warrior, still wearing his coat of mail and carrying his sword, gloats brutally over his spoils, and is not to be moved by tears. It is worth while noting that M. Rochegrosse remains a conscientious archæologist even in his most fanciful pictures. He has painted these vases, armor, tiles, etc., from the treasures in the historical museums of France, and from the collections made by Dieulafoy in Persia.

RETRIBUTION. W. P. FRITH, R. A. (*English School.*)

W. P. FRITH, R. A.
From a photograph by Messrs. Elliott & Fry, London.

William Powell Frith was born at Studley, near Ripon, in 1819. He was a pupil of the Royal Academy, and was elected to full membership in 1853. He is also a member of the Royal Academies of Vienna, Belgium, Sweden, and Antwerp, and in 1878 he received the red ribbon of the Legion of Honor. Mr. Frith has been a most successful painter of scenes of popular life, and his "Derby Day" and "At the Railway Station" are familiar through reproductions. The picture before us is the last of a series which has a certain likeness to Hogarth's "Rake's Progress." The artist painted five pictures to illustrate the evil outcome of a heedless race for wealth. In this last scene the fallen financier is seen clothed in a felon's suit, taking his daily exercise in the prison yard under the eye of an inspector. The first prisoner passes with hanging head; then comes the financier, preserving the remains of a certain dignity under his infamous costume; and behind him walks a vulgar criminal with brutal face, who casts a look of hatred upon the guard.

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W. P. FRITH, R. A.

RETRIBUTION.

LUCY D. HOLME

Photogravure Copy

A Holiday Occupation

D. APPLETON & Co

A HOLIDAY OCCUPATION.

LUCY D. HOLME.

(*American School.*)

LUCY D. HOLME.

The painter of this sympathetic picture of childhood was born in Salem County, New Jersey, but the greater part of her life has been passed in Philadelphia and its vicinity. In 1879 Miss Holme began the study of art at the Pennsylvania Academy of Fine Arts, under Mr. William Sartain and Mr. Thomas Eakins. After pursuing the usual preliminary studies Miss Holme devoted herself to figure painting, and in course of time became herself a teacher, taking charge of the portrait class at the Philadelphia School of Design for Women. A little later she went abroad, and passed two years in Parisian ateliers and in study in various art galleries. At present she is practicing her profession in Philadelphia.

Miss Holme has placed her charming little group against the diffused light from a curtained window, which brings out the heads in strong relief. The older children are busily engaged with their dainty holiday task, while the youngest is an intent observer. The absence of affectation in the artist's treatment, and the unconsciousness of her subjects, impart a peculiar interest to her work.

THROUGH THE WOODS.

THOMAS ALLEN.

(*American School.*)

THOMAS ALLEN.

For this fresh and cheerful scene of rural life Mr. Allen has doubtless drawn upon his store of outdoor studies made in the meadows and upland pastures and the wooded roadways of New England. The drove of cows pacing unconcernedly along the road are headed by a white leader, alert and conscious of responsibility. The size of the trees shows that the wood represents a "second growth." There are no giants of the primeval forest to be seen, but simply a close clustering mass of slender trunks with branches growing low and affording a luxuriant effect in the sunlight, which the artist has been prompt to seize upon.

Mr. Allen was born in St. Louis, in 1849, and studied in Düsseldorf and Paris. He is a member of the National Academy of Design, and his home is in Boston.

THOMAS ALLEN.

THROUGH THE WOODS.

A. AUBLET

Copyright 1893 by A. Aublet.

Typogravure en couleurs Boussod, Valadon & Cie, Paris.

JUNE ROSES

ALBERT AUBLET.

In a park near Paris a group of young girls are taking advantage of the first roses to make a raid upon the flowers with as much enthusiasm as if they needed bushels to deck the altar for the Feast of the Virgin. It is a garden party without men. White skirts glisten in the sunshine against a background of green. The painter has chosen the black dress of a young girl in the foreground as the only somber note in this bouquet of spring costumes, in order to bring out more sharply their freshness and brightness. More remote, another group gathers sweetbrier blossoms, and two of the pretty harvesters have already filled a large basket with rose leaves. M. Albert Aublet, a Parisian of Parisians, is a young and daring artist who tries his hand at all subjects. From the seashore he has been accustomed to send pictures of children rolling in the sand. Last year his *Salon* picture showed that he could treat the nude seriously. M. Aublet is thirty-five years old, and a Chevalier of the Legion of Honor.

THE DESCENT FROM THE CROSS. JEAN BÉRAUD. (*French School.*)

This artist was born at St. Petersburg, of French parents, and studied under Bonnat. He paints chiefly scenes and types of Parisian life. He belongs to the modern realistic school. Through a voluntary anachronism, which recalls the manner of the early painters of the Italian and German schools, Béraud has dressed the characters of the grand drama of the Passion in modern costume, and he has placed Golgotha on the hill of Montmartre. The Virgin, the holy women, Simon the Cyrenian, Joseph of Arimathea—all the actors are there. A fierce-looking workman, standing on the hillside, threatens the Pharisaic city which has allowed the great crime to be accomplished.

M. Béraud usually illustrates in his work the close and exact observation of contemporary manners and customs which has found so general an expression in the literature as well as the art of the last decade. He has not felt it necessary to limit himself to the morbid and *outré*, like some of his brethren, but, ensconcing himself in a cab with glass front and sides, he has driven about the streets of Paris, stopping wherever subjects presented themselves, and from his improvised studio

JUNE ROSES.

ALBERT AUBLET.

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Copyright, 1894, by J. Béraud.

J. BÉRAUD.

THE DESCENT FROM THE CROSS.

D. APPLETON & Cº NEW YORK.

Photogravure Copyt.

Lady in Black

LADY IN BLACK.

F. W. FREER.

(*American School.*)

F. W. FREER.

The "Lady in Black" is a peculiarly forcible and happy presentation of the art of Mr. F. W. Freer, an accomplished painter of the figure. He has arranged his admirable subject with much simplicity and discretion, and the reserve of his treatment heightens the effectiveness of the result. The stately figure in evening dress is brought out in strong relief against a background which is adroitly varied, in order to avoid monotony and stiffness. The picture needs no explanation, for the beauty of the effect impresses itself at once upon the beholder.

Mr. Freer exhibits this picture in his native city, for he was born in Chicago, in 1849. After some tentative work at home he joined the colony of American art students at Munich, where Chase, Shirlaw, Duveneck, and others began their artistic tutelage. On his return Mr. Freer soon gained recognition by his studies of the figure, which were seen at the Academy of Design and the exhibitions of the Society of American Artists. Among Mr. Freer's pictures are "Choosing a Study," "In Ambush," "Arranging the Bouquet," "Veiled Head," and "Dream Life." As the titles indicate, the artist has devoted himself for the most part to *genre*. He has also painted several portraits.

A DRENCHING. MADAME DEMONT-BRETON. (*French School.*)

Madame Demont-Breton, the daughter of Jules Breton, the great artist of the French school, has added her maiden name to that of her husband, Adrien Demont, who is one of the most popular painters of landscape in France. She was born at Courrières (Pas-de-Calais), and was a pupil of her father. She obtained a third-class medal in 1881 and a second-class medal in 1883. It is interesting to recall that Breton's charming autobiography, which is published by D. Appleton and Company, is dedicated to the painter of this picture, "for whom alone the opening chapters were written. . . . I have decided to publish the book," the author continues, "but it belongs first of all to you, my pride and joy."

Madame Demont-Breton is a painter of both landscape and *genre*, and she always shows a certain distinction of treatment. In this picture a young mother takes her son into the sea, and the wave which strikes him gives him vigor and health, while the experience develops his courage. The mother, healthy and strong herself, is educating and strengthening her boy.

Copyright, 1893, by V. Demont-Breton.

MADAME DEMONT-BRETON.

A DRENCHING.

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Colortype Co., N. Y.

C. C. Christian.

THE ADMINISTRATION BUILDING AND ELECTRIC FOUNTAINS AT NIGHT.

THE CALIFORNIA BUILDING.
DRAWN BY HARRY FENN.

Adjoining the Transportation Building upon the east stands the building for Mines and Mining, another first appearance. It measures three hundred and fifty by seven hundred feet, and cost two hundred and sixty-five thousand dollars. It is situated at the southern extremity of the western Lagoon, and has for its eastern neighbor the Electricity Building, which is its twin in size. Its architecture is that of early Italian renaissance. The building is ornamented with sculptured allegorical figures suggestive of the great industry to which the edifice is dedicated. This was the first begun and the first completed of the Exposition structures, and it has acquired some distinction from being the first ever built in which cantilever trusses were used for the supports of the roof.

Next, to the east, and separated by the North Canal from the Manufactures Building, is the Electricity Building, one which attracts many visitors. The science which it exploits

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Next, to the east, and separated by the North Canal from the Manufactures Building, is the Electricity Building, one which attracts many visitors. The science which it exploits

is so comparatively new and unfamiliar that its fascinations are great. The cost of the building was four hundred and one thousand dollars. The design is in a measure original, and such as to produce the most effective results in illumination. Its most prominent feature is the predominance of spires and minarets rising above its roof. A magnificent colossal statue of Benjamin Franklin, by Carl-Rohl Smith, stands in front of the entrance to this building.

The pedestrian has now journeyed entirely around the main group of Exposition structures en- circling the Lagoon. The last two buildings named, as well as the Manufactures Building, have their south fronts on the Grand Plaza and the Basin. Crossing the Plaza, one reaches the buildings which form its southern boundary — those devoted to Machinery and Agriculture. The former measures four hundred and ninety-four by eight hundred and forty-two feet, with an annex of four hundred and ninety by five hundred and eighty-one feet. Running nearly the full length of the combined structures is a machine shop and boiler house eleven hundred by fifty-six feet; and the total cost of these three structures was about one million three hundred thousand dollars. The area of these buildings, with the connecting pumping works and machine shops, is more than eighteen acres.

THE SLEEP OF THE FLOWERS.
Bas-Relief, by Loredo Taft, on the Horticultural Building.

Machinery Hall was constructed with a view to salvage, and it takes the form of three railroad train houses side by side, each spanned by its own series of trusses. Its architecture toward the Grand Plaza and the Canal is exceedingly ornate, following classical models throughout and borrowing the details from the Spanish renaissance. On the other sides—those toward the railroads and the stock sheds—the details are simpler in effect. This building is characterized by some of the richest color decorations in the entrances to be found anywhere in the Exposition. The power house and annex are both equally simple, but the former includes the enormous plant of engines and dynamos, the largest display of electrical power ever made.

The Agricultural Building, directly south of the Manufactures Building and between Machinery Hall and the lake, was erected at a cost of six hundred and eighteen thousand dollars. It measures five hundred by eight hundred feet, and its annex is three hundred by five hundred feet. The design is bold and heroic. Mammoth Corinthian pillars dignify the main entrances. On each corner, and at the center of the building, pavilions are reared through which entrance is had to the interior of the structure. Statuary has been used in great profusion in the decoration of this building, both within and without, the figures being illustrative

THE EAST INDIAN BUILDING.

of the agricultural industry. Each corner pavilion is surmounted by domes, above which tower groups of statuary. From the center of the building rises a glass dome one hundred and thirty feet high, on which stands the famous statue of Diana, by Augustus St. Gaudens. To the southward of the Agricultural Building, beyond the colonnade joining Agricultural to Machinery Hall, is a spacious structure devoted to the purposes of a stock pavilion and assembly hall. In the same neighborhood are the oil exhibits, the display of agricultural implements, the sawmill, and the stock sheds.

Along the lake front, south of the Casino, one finds a succession of buildings of great interest and importance.

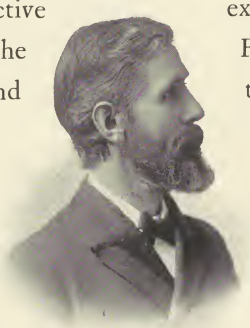
First comes the facsimile of the monastery of La Rabida, where Columbus was harbored in distress. It is now devoted to the exhibition of every interesting relic which it has been possible to obtain relating to the life and deeds of the discoverer.

Next in order is the building devoted to the exhibit of the Krupp gun works—an attraction for warlike souls as well as for those who believe that the surest guarantee of peace is the construction of terrible implements of war.

The leather interests of the country combined to raise money, and erected an exceedingly creditable building, which is used for the display of their manufactures and processes.

The Dairy Building follows next in order. It measures one hundred by two hundred feet, and cost thirty thousand dollars. It is excellent in design, and one of the most useful and attractive exhibits of the whole Exposition.

The last in this order is the Forestry Building, two hundred and eight by five hundred and twenty-eight feet in size, which was erected at a cost of one hundred thousand dollars. This building is perhaps the most original of all the Exposition structures. Its architecture is entirely of the rustic order, and is most striking. The building is surrounded by a veranda, and a colonnade consisting of a series of columns composed each of three tree trunks twenty-five feet in length. All these are left in their natural state with the bark undisturbed. The sides of the building are constructed of slabs, and in every way the rustic effect is preserved. No forestry display was ever before made equaling this in scope and attractiveness.



HARLOW N. HIGINBOTHAM,
PRESIDENT OF THE COLUMBIAN EXPOSITION.

The Administration Building, designed by Richard M. Hunt, which was passed without a description, is not itself a building for exhibits, but is devoted entirely to the offices of the Exposition Company and to arrangements for public comfort, convenience, and safety. It is one of the architectural jewels that has been most enthusiastically praised. It measures two hundred and sixty-two feet square, and cost four hundred and thirty-five thousand dollars. It is worthy of the commanding position which it occupies. The building is in the form of four pavilions at the angles of a square, and connected by a great central dome one hundred and twenty feet in diameter and two hundred and fifty feet high. Its general design is in the style of the French renaissance. Sculpture is used profusely in the decoration of the building. The dome itself, rising in graceful lines, and richly orna-

VIEW TO THE SOUTHWEST FROM THE ROOF OF THE LIBERAL ARTS BUILDING.

Showing the End of the Agricultural Building, the Obelisk and Southern Peristyle, Machinery Hall, the Grand Basin, the MacMonnies Fountain, and the Corner of the Administration Building.

MASSACHUSETTS BUILDING.

galleries. With few exceptions these State buildings — these State club houses — are highly creditable to the Commonwealths which they represent, and every one of the twoscore or more is a constant resort for the

MAINE BUILDING.

of the Fair. California follows second, with a structure almost as large. To the foreign governments were assigned sites nearer the lake shore, where they are represented by a range of ornate and expensive structures, each of a

mented, has been coated with aluminium bronze at a cost of fifty thousand dollars. The rotunda under this dome rivals the most celebrated ones of like character in the world.

Far to the north end of the Park are located those State buildings and foreign government buildings which form the surroundings of the art

COLORADO BUILDING.

people of the State. The most pretentious of these is the Illinois State Building, which in size and cost is entitled to rank with the great official buildings

WASHINGTON BUILDING.

character suggestive of the architecture of the country whose official home in Chicago it is. The buildings of Great Britain, France, and Germany are the most pretentious. The Japanese Temple, which was erected at the north end of the Wooded Island, is conceded to be of the greatest interest, however, and represents the expenditure of the greatest sum. The Mikado's realm made a total appropriation for the Fair of about six hundred and fifty thousand dollars, and the portion of it represented in this temple is a permanent gift to the city of Chicago.

A GROUP ON THE AGRICULTURAL BUILDING.
PHILIP MARTINY, SCULPTOR.

It would be difficult even to catalogue all the minor buildings within Jackson Park, so varied is their character and so great their number. Some of them, however, are of special interest, and will furnish a peculiar feeling of satisfaction to those who search with care, intending to miss nothing in the Park.

The Midway Plaisance, which extends one mile west from the Park between Fifty-ninth and Sixtieth Streets, developed before the Fair into a colony of all nations. Every continent was represented by some kind of a village or other

VIEW TO THE WEST FROM THE ROOF OF THE LIBERAL ARTS BUILDING,

Showing the Wooded Island, Music Hall, Ferris Wheel, the Horticultural and Woman's Buildings, and the Dome of the California Building.

attraction of such a character as to be of exceptional interest, but unsuited for exhibition within the grounds, and therefore established by private enterprise. All these exhibits are, however, official, in that the Exposition receives a percentage of their receipts, and that they are under its strict discipline and direction.

The material used in the construction of the Exposition buildings was iron, glass, and what is called "staff." Thirty thousand tons—or two thousand carloads—

VIEW TO THE NORTHWEST FROM THE ROOF OF THE LIBERAL ARTS BUILDING, CONTINUING THE VIEW SHOWN IN THE PREVIOUS PICTURE.

The Wooded Island and Japanese Temple, the End of the Horticultural Building, the Woman's Building, the Illinois State Building, Fisheries and Swedish Buildings, are seen from left to right in the order named, while the National Government Building occupies the foreground.

of the latter material were consumed. Staff was invented in France about 1876, and first used in the buildings of the Paris Exposition in 1878. It is composed chiefly of powdered gypsum, the other constituents being alumina, glycerin, and dextrin. These are mixed with water without heat, and cast in molds in any desired shape and allowed to harden. The natural color is white, but other colors are produced by ordinary painting. To prevent brittleness, the material is cast

around a coarse cloth or oakum. The casts are shallow, and may be in any form, in imitation of stone, moldings, or the most delicate design. Staff is impervious to water, and is a permanent building material, although its cost is less than one tenth of that of marble or granite. One hundred and twenty carloads of glass, or enough to cover twenty-nine acres, were used in the roofs of the various Exposition structures.

It is well to take into account the total expenditures of the Fair, and the sanitary and other arrangements that had to be carried to completion. Water works for the Exposition buildings and grounds were erected with a total capacity of sixty-four million gallons daily. A drainage system and sewerage system, believed to be perfect, is in operation. The completed electric lighting cost about one million five hundred thousand dollars, and is ten times as extensive as was employed at the last Paris Exposition. In lighting the grounds and buildings more

THE BATTLE-SHIP ILLINOIS.
Drawn by Harry Fenn.

than one hundred and thirty thousand incandescent lamps are employed, and nearly seven thousand arc lamps. The total area under roofs in buildings erected by the Exposition Company, the United States Government, and the State of Illinois is about one hundred and seventy acres, and the total cost of these structures about eight million five hundred thousand dollars. This does not include any of the private buildings, any of the Midway Plaisance structures, any of the State buildings, or those of foreign governments. The area of the galleries adds about fifty acres to the total as given. It is probable that the buildings omitted in the estimate would add at least thirty acres to the area, and three million five hundred thousand dollars to the cost.

Including the expenses of organizing and conducting the Exposition, and the cost of construction, the official expenditures of the Exposition Company will reach eighteen million dollars. The nations of the Old World and the South American

View to the south from bridge near the Marine Café showing the Japanese Bridge to the Island in the foreground the Government and Liberal Arts Buildings on the left the Obelisk in the distance and the Electricity Building and dome of the Administration Building on the right

D. APPLETON & CO.

countries before the Exposition closes will have expended a grand total of thirteen million dollars, while the States of the Union will have spent not less than five million dollars. This is without any consideration of the outlay of private exhibitors in preparing their own displays. From the outset the scope of the Fair steadily increased.

It would be a pleasure to credit here the worthy work which has been done by thousands of organizations and individuals to advance the cause of the Fair; but that is impossible. It would be of exceeding interest, were it practicable in the

THE ADMINISTRATION BUILDING, LOOKING SOUTH BETWEEN THE ELECTRICITY AND MINING BUILDINGS FROM THE END OF THE WOODED ISLAND.

space at command, to outline the work done by foreign commissioners who visited every land on the globe in the interests of the Exposition, and to detail their success. It would seem but simple justice to give the list of the States which have erected buildings, and the foreign governments which accepted the invitation of the President, and built for themselves official headquarters, with the amount of expenditure in each instance; but there must be many omissions, and these among other things must suffer. Suffice it to say for them that they present their worthy claims themselves to the visitors at the Fair.

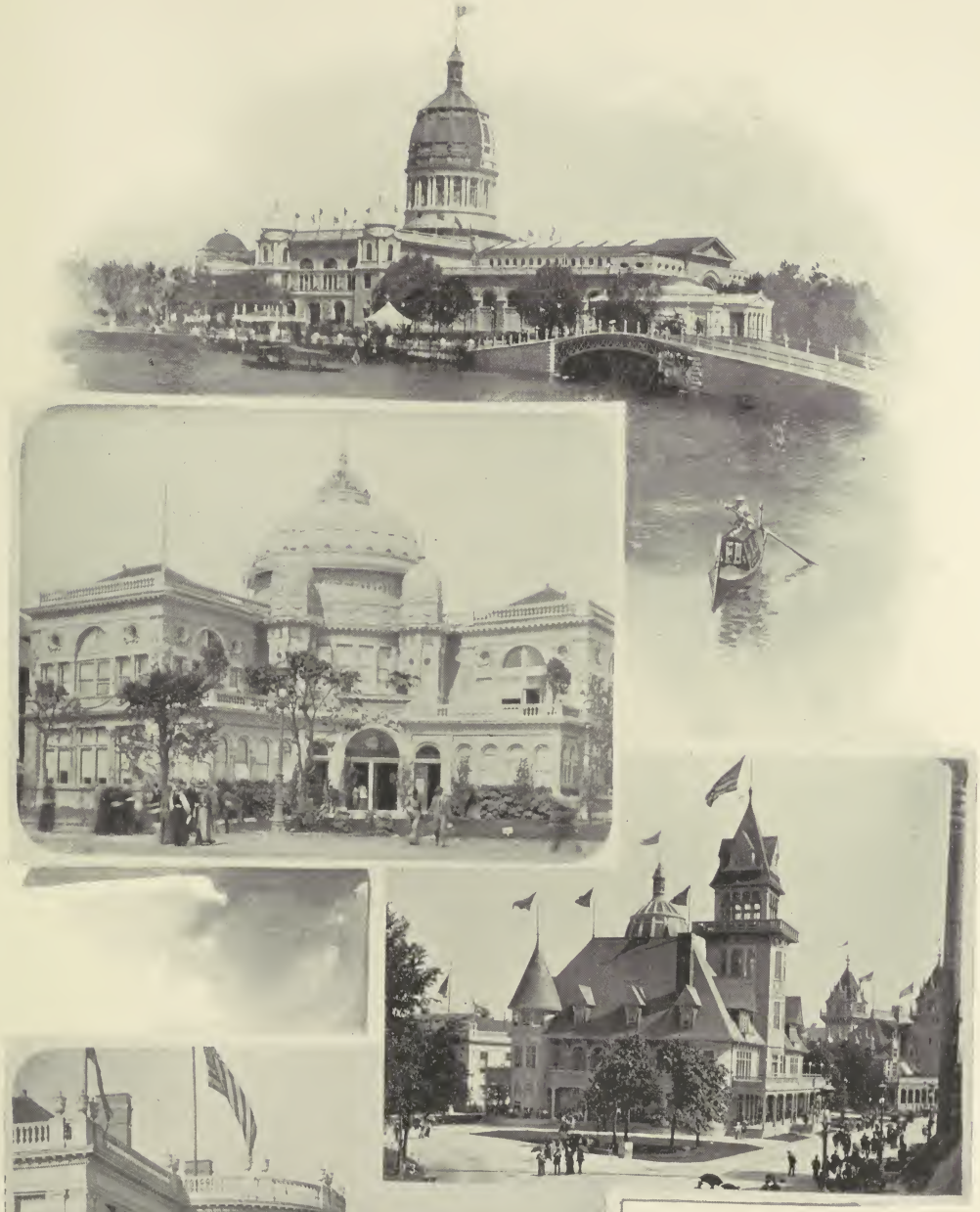
The governing bodies of the Fair remain in authority and in *personnel* much

as they were at the beginning of the work. The President of the Directory is, however, Harlow N. Higinbotham. The immediate authority for the direction of affairs has been consolidated into a Council of Administration, consisting of two members from the Directory and two from the Commission, to whom all active authority is delegated in the general conduct of affairs. Director-General Davis remains as the chief officer of the Commission; while D. H. Burnham has received added authority, and has been placed in charge of the work of construction, under the title of the Director of Works. His staff consists of those in charge of construction, decoration, transportation, engineering, and safeguards against fire, disturbance, and disease. The staff of the Director General, as at first, consists of the chiefs of the various exhibit departments. During the last year work has been active in the organization of a Bureau for Public Comfort, a force of guards and of guides, and all kindred work of final preparation for the care of those who come to the Exposition.

TRUTH.
Group on Corner Pavilion, Administration Building.
KARL BITTER, SCULPTOR.

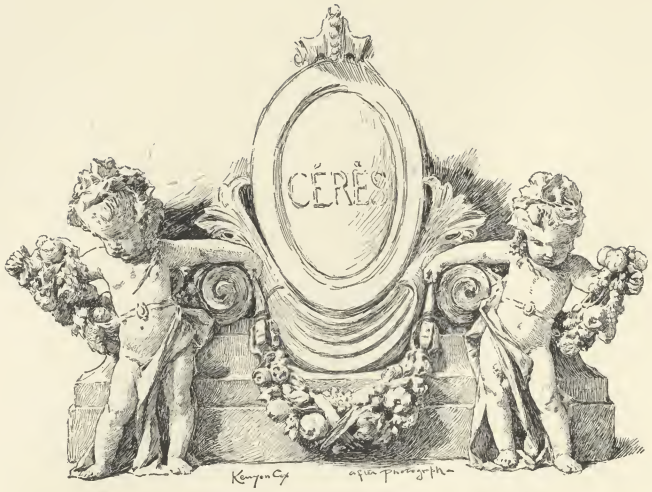
Before ending, it is necessary to speak briefly of two organizations influential in exposition work, and each of great importance. One is the Board of Lady Managers, which is a body in a measure coordinate with the National Commission. Through them all negotiations with the Exposition by women who desired to become exhibitors were conducted, and it is to their unceasing efforts, led by their President, Mrs. Bertha H. Palmer, that the magnificent display of woman's work at the Fair was due. Their management controlled the erection of the Woman's Building and the selection of the exhibits which fill it. The other is the World's Congress Auxiliary of the World's Columbian Exposition, which, under the presidency of Charles C. Bonney, arranged and brought to success the plan for congresses of eminent men in every branch of thought and education.

The Fair was made in two years. Its success speaks for itself. The enterprise of those directly engaged in its construction, and the hearty co-operation which they met from almost all classes in nearly every country, together deserve the credit that may belong to the agencies which made the success.



A GROUP OF STATE BUILDINGS.

1. ILLINOIS.
2. MISSOURI.
3. MICHIGAN.
4. OHIO.



DETAIL OF GROUP ON AGRICULTURAL BUILDING

A GLANCE AT FRENCH ART, 1800—1893.

By ROGER-BALLU, Commissioner of Fine Arts for France.

ROGER-BALLU,
COMMISSIONER OF FINE ARTS FOR FRANCE

WHEN one far from the shores of France has the honor of speaking on French art, in connection with a Universal Exposition like that of Chicago; when one is about to attempt to present a clear view of French art as it is, though only in a few lines — or rather because of the very cursoriness of this view — one had need to collect one's thoughts, to make, as it were, an examination of conscience. And one's mind is at once set at rest. The century which in a few years more will expire is also in a mood for self-communing; it may be satisfied with what it will have contributed, in France alone, to the artistic genius of humanity. From the beginning to the end of its career, what a vast extent has been traversed! In the midst of new horizons opened up, how many lofty peaks have risen! And what infinite variety in its multiple manifestations! Following an epoch

A CORNER OF THE ROTUNDA,
FINE ARTS BUILDING.

of elegance and affectation, it comes to the world bound in the inflexible rigidity of the style of the severe David, which does not prevent it from smiling with Prudhon. Gros gives it a taste for the freer style of battle pieces. Géricault, who died too young, initiates it into the truth of things. But now arise the two dominating personalities of the century — Ingres and Delacroix. The one, who sacrifices to Italian Renaissance, as David sacrificed to antiquity, is the high priest of faultlessly pure and correct design; the other is the Titan, the torchbearer, who, with a lavish magnificence of coloring, throws upon the canvas scenes of epic power full of life and movement. Their influences, of equal force and beauty, clashing against each other, have been shattered in the collision, and from their scattered fragments have sprung, as in the time of Deucalion, diverse temperaments formed of elements dissimilar but of essentially the same nature.

FIGURE ON AGRICULTURAL BUILDING.
PHILIP MARTINY, SCULPTOR.

Then appears a whole group of artists of modest talents, well-balanced, entirely destitute of poetry, and who bear the stamp of their age: Granet, with his monks in dim convent shadows; Leopold Robert, with his harvesters, who resemble characters in a comic opera; the romantic and somewhat sickly sentimentalism of Ary Scheffer mingles with the gray and melancholy mysticism of Flandrin; while Horace Vernet, Charlet, and Raffet relate, each according to his natural bent, but all anecdotally, military history; and Paul Delaroche, a fashionable chronicler, an ingenious scene-setter, gives to the subjugated public his pictures which resemble the decorations of a fifth act. Meanwhile something had taken place, simple in itself, but of which the consequences were a revelation. Art noticed, one fine day, that there was a sky; that there were meadows, trees, a whole country; that this was green in spring and summer, yellow in autumn, and white in winter; and a school of landscape painting arose such as had never before existed, of altogether new perceptions, which found in Nature an infinite repertory of hitherto unknown emotions and of points of view not before discovered. It owes its birth to Cabat, Diaz, Jules Dupré, Théodore Rousseau — the greatest among them — and to Corot, the most poetical of them all; and these innovators, who were to give the impulse to a new style, were in the beginning made the objects of persecution. However, the impulse

NORTHERN FRONT AND MAIN ENTRANCE, FINE ARTS BUILDING.

THOMAS HOVENDEN

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Typogravure en couleurs Boussod, Valadon & Cie, Paris.

BREAKING HOME TIES

(*American School.*)

)MAS HOVENDEN.

Thomas Hovenden was born in Dunmanway, Ireland, in 1840. He received his first drawing lessons at the Cork School of Design. When he came to this country, in 1863, he continued his studies in the night school of the National Academy, working for his living during the day. Finally, in 1870, he was enabled to go to Paris, where he spent six years at the *École des Beaux Arts*, and under Cabanel. His first picture, the subject of which was taken from an incident of the Vendean wars of 1793, was exhibited at the)f 1878, and made something of a sensation. He returned to New York in ınd in 1882 was elected a member of the National Academy. Soon after ırn he began a series of historical compositions, followed by studies of negro ıral life, which have proved extremely popular. He is a member of the of American Artists and of the American Water-Color Society and New Etching Club, and has been for several years Professor of Painting in the lvania Academy of Fine Arts.

is is one of the compositions which tells its own story. The young man, taller than his mother, and dressed in his best, is about to leave home. ter—or possibly his sweetheart—holds in her lap some precious last gift. ıother's anxious look shows the distrust she feels for the great world outside. ld grandmother sits at the table; while the father is ready with the carpet- nd frets for fear that the stage or the train may be missed. This picture oduced by permission of the artist, and of Mr. C. Klackner, publisher.

IE VISION OF ST. ANGELA. ROBERT REID. (*American School.*)

. Robert Reid, the painter of "The Vision of St. ı," is frank enough to say that his title was an after- t, and was suggested by the poem of a friend. The)easant girl, returning home through the fields by ght, drops her lantern and falls upon her knees as ıtly apparition takes nebulous form in her path. The olds her hands in spellbound adoration.

ROBERT REID.

. Reid was born in Stockbridge, Massachusetts, in ınd studied in Boston, New York, and Paris. He is ructor at the Art Students' League, and a member of the Society of American . He decorated one of the eight domes of the Liberal Arts Building.

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This is one of the compositions which tells its own story. The young man, already taller than his mother, and dressed in his best, is about to leave home. His sister—or possibly his sweetheart—holds in her lap some precious last gift. The mother's anxious look shows the distrust she feels for the great world outside. The old grandmother sits at the table; while the father is ready with the carpet-bag, and frets for fear that the stage or the train may be missed. This picture is reproduced by permission of the artist, and of Mr. C. Klackner, publisher.

THE VISION OF ST. ANGELA. ROBERT REID. *(American School.)*

ROBERT REID.

Mr. Robert Reid, the painter of "The Vision of St. Angela," is frank enough to say that his title was an afterthought, and was suggested by the poem of a friend. The little peasant girl, returning home through the fields by moonlight, drops her lantern and falls upon her knees as the saintly apparition takes nebulous form in her path. The child folds her hands in spellbound adoration.

Mr. Reid was born in Stockbridge, Massachusetts, in 1863, and studied in Boston, New York, and Paris. He is an instructor at the Art Students' League, and a member of the Society of American Artists. He decorated one of the eight domes of the Liberal Arts Building.

ROBERT REID.

THE VISION OF ST. ANGELA.

V MAKOVSKI

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Photogravure Goupil

The Bride's Attire

THE BRIDE'S ATTIRE.

C. MAKOVSKI.

(*Russian School.*)

C. MAKOVSKI.

Constantin Egorovitch Makovski, born at Moscow, in 1839, is the eldest of four artists—three brothers and one sister. One of the brothers, Nicholas, a landscape painter, died in 1886; another, Vladimir, is one of the best of Russian *genre* painters. Constantin Makovski is widely known by his portraits of fashionable women; he is also a painter of *genre*. He studied at the Academy of Fine Arts in St. Petersburg from 1858 to 1862, and received a second-class gold medal; he became an academician in 1867, and professor in 1869. Of all living Russian painters he is the best known in France and in America. He has studied much in Paris, and is well represented at the Imperial Galleries of the Hermitage in St. Petersburg. As a portrait painter, Professor Makovski is celebrated for the beauty of the women whom he depicts, as well as for his natural rendering of the brilliancy of their gowns and jewels, and the choice *bibelots* with which they are fond of surrounding themselves. If he is a flatterer, he flatters with tact and good taste. His historical pictures, like "The Marriage Fête," "The Death of John the Terrible," and "The Choice of a Wife for the Czarevitch Alexis Michaelovitch," are brilliant in color and masterly in pose. They compel admiration by their grace and beauty. The subject of "The Bride's Attire" is a very simple one. A young woman, surrounded by her mother and godmother, her old nurse, and her friends, is preparing for the marriage ceremony, while the groomsman outside asks permission to enter in order to present her with rich gifts from her future husband. The costumes and the accessories show a sumptuous coloring, and the light which the artist has possibly intensified gives us the pleasure of seeing a charming group of young girls.

CRUISING. J. L. STEWART. (*American School.*)

The scene is the deck of the yacht Namouna, owned by Mr. James Gordon Bennett, the background is the beautiful Mediterranean, and the time an idyllic day in 1890. Nothing more delightful and luxurious than the scene before us is open to those who go down unto the sea in ships. With his ready comprehension of the types of the fashionable world, Mr. Stewart has preserved a certain air of distinction belonging to his subjects, who will be recognized by those familiar with American society in Paris. Mr. Stewart was born in Philadelphia, but resides in Paris, where he has painted many brilliant scenes of fashionable life, like "The Hunt Ball" and "Five-o'clock Tea." He has also painted several portraits, including one of Mr. Bennett.

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J. L. STEWART.

CRUISING

FEBRUARY.

W. T. RICHARDS.

(American School.)

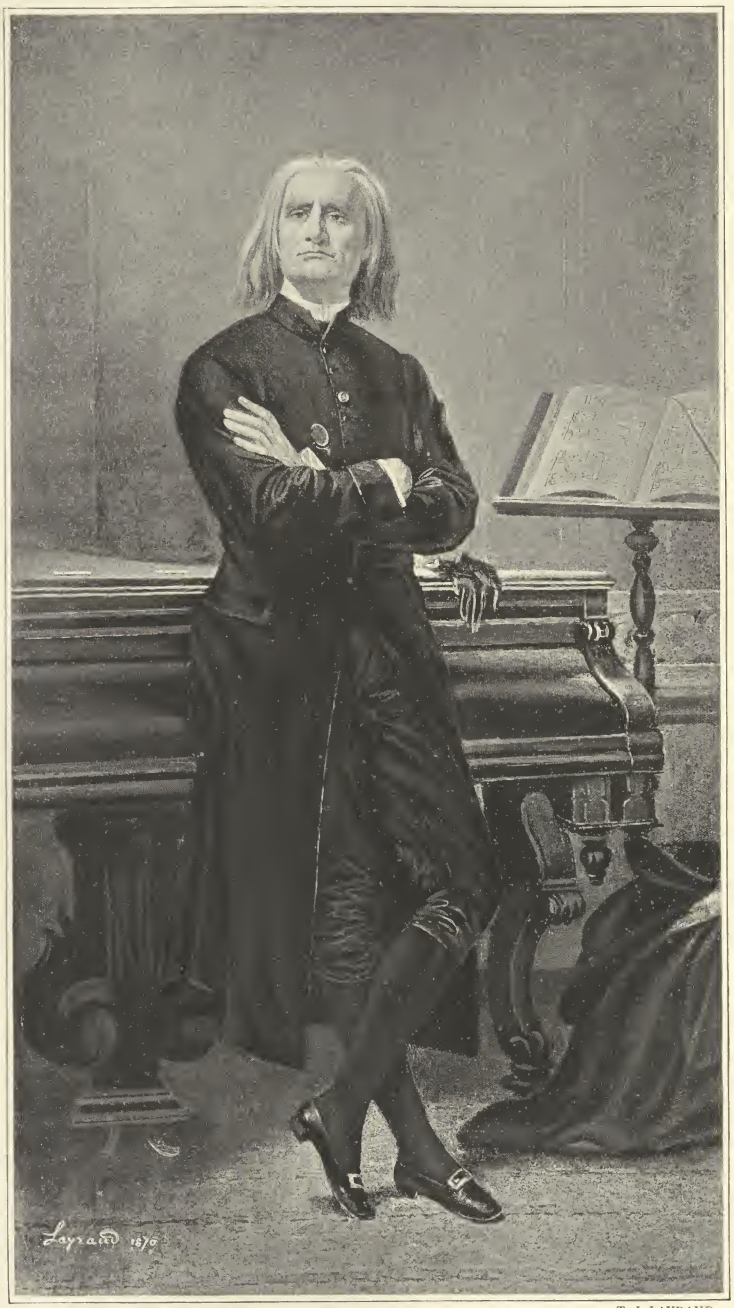
W. T. RICHARDS.

The poetic note so common in everything that this well-known painter has done is conspicuous here. The February day is drawing to a close. The sun is not yet below the horizon, but it is obscured by banks of light clouds. The russet-colored earth is carpeted with millions of dead and dying leaves, from which the brilliant colors have faded. The air has a chill feeling. The woods are almost bare of leaves, and the higher trees show a tracery of naked branches. The little pool in the foreground and the country road meandering through the clearing suggest a mournful solitude. Where but a few months ago all was color and warmth, silence now reigns. The artist shows the same poetic feeling which he has expressed in his many paintings of sea and shore. The sky alone would tell the time of year, and even the temperature of the air. Even without the dominant russet color of the landscape, all this may be felt.

The painter of this picture, William T. Richards, was born in Philadelphia, in 1833, and began painting at the age of twenty. In 1855 he went to Europe and studied in many cities—Paris, Florence, and Rome among them. In 1856 he settled in Philadelphia, but returned to Europe in 1866, and remained for several years. Of late he has made his home in Newport, where most of his admirable pictures of surf and waves have been painted. He was elected an honorary member of the Academy of Design in 1877, and an associate member of the Water-Color Society in 1879.

F. LISZT. T. J. LAYRAUD. *(French School.)*

This artist, a prizeman of the French Academy and a pensioner of Rome, has painted the great pianist and composer of sacred music at the period when Liszt, having retired to the convent of Monte-Mario, exalted by religious meditation, had manifested a desire to take orders, and already wore the ecclesiastical costume. Leaning against the piano with folded arms, in a theatrical attitude which was habitual with him, Liszt holds high his noble head covered with long white hair. Although he never took orders, Liszt wore the ecclesiastical dress up to the time of his death, without ceasing, however, to go into society. After having enjoyed immense prestige throughout the entire world, the artist for the last twenty years of his life played only before his intimate friends.



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T. J. LAYRAUD.

F. LISZT.

W. BOUGUEREAU

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Photogravure Goupil

The Women at the Tomb

D. APPLETON & Cº

By permission of Messrs Braun Clément & Cº

THE WOMEN AT THE TOMB.

WILLIAM BOUGUEREAU.

(*French School.*)

WILLIAM BOUGUEREAU.

"And when the Sabbath was past, Mary Magdalene, and Mary the mother of James, and Salome, had bought sweet spices, that they might come and anoint him.

"And very early in the morning, the first day of the week, they came unto the sepulchre at the rising of the sun:

"And they said among themselves, Who shall roll us away the stone from the door of the sepulchre?

"(And when they looked, they saw that the stone was rolled away), for it was very great.

"And entering into the sepulchre, they saw a young man sitting on the right side, clothed in a long white garment; and they were affrighted.

"And he saith unto them, Be not affrighted: Ye seek Jesus of Nazareth, which was crucified: he is risen; he is not here: behold the place where they laid him."—St. Mark, xvi, 1–6.

The artist has chosen the moment when the women stand before the tomb in their robes of mourning, their faces expressing the bitter sorrow that has fallen upon them. In contrast with their downcast air is the angel, who, resplendent in his white robe, his hand raised toward heaven, announces the resurrection of the Saviour.

A VISIT TO THE HOSPITAL. LUIS JIMENEZ. (*Spanish School.*)

LUIS JIMENEZ.

Señor Jimenez was born at Seville, in 1845, but left Spain after he had gone through a professional course, and lived for ten years in Rome. From that city he went to Paris, where he abandoned his first manner of painting, which was that of Fortuny, Villegas, and Domingo, and became a realist in art—that is to say, a faithful painter of the scenes of contemporary life.

In this picture the professor is making his morning visit to the hospital with his pupils. He stops at the bed of a young girl who has consumption, and whom he examines carefully by listening through a stethoscope to the sounds in her chest. The hospital surgeon supports the patient, and the pupils listen attentively to the results of the master's examination. The room is one of those at the great hospital in Paris—L'Hôtel-Dieu—and almost all the faces are portraits of young medical students. This painting was exhibited at the Universal Exposition of 1889, and also at Berlin, Munich, and Madrid, and it has brought many awards to the artist, among them that of the ribbon of a Chevalier of the Legion of Honor.

Copyright, 1894, by Luis Jimenez.

LUIS JIMENEZ.

A VISIT TO THE HOSPITAL.

SAPPHO.

AMANDA BREWSTER SEWELL.

(American School.)

A SELLREIN WOMAN.
From the Painting by Baroness Marianne Eschenburg (Austrian School), shown in the Woman's Building.

The languorous grace of the Greek girls who sit or lie upon the stone bench is transformed into something like dreamy ecstasy before the figure of Sappho, who draws music from a seven-stringed lyre. The musician seems to be carried by the song beyond the scene, lovely though it is. The place is the terrace of some palace. The olive groves are dark in the distance, while beyond one gets glimpses of the summer sea. The maidens who listen enchanted to Sappho's song are picturesque enough for the scene.

Amanda Brewster Sewell was born in the Adirondacks, in 1860. Her first attempts at art work were in New York. In 1880, through the assistance of Mrs. Candace Wheeler, she was enabled to go to Paris, where she studied in Julien's atelier, and under Fleury and Bouguereau. Coming back to America in 1885, Mrs. Sewell took a prize at the National Academy, and received honorable mention at the Paris *Salon* for several pictures. She was one of the medal-winners at the World's Fair. For the last few years Mrs. Sewell has lived near Tangiers, in Morocco.

JOHN ALDEN'S LETTER. C. Y. TURNER. *(American School.)*

C. Y. TURNER.

If John Alden was half as attractive as in this picturesque scene, it is not surprising that the Plymouth maid, to whom he proposed marriage upon behalf of the sturdy Miles Standish, returned to him the historic answer, "Why not speak for yourself, John?" John Alden was not only a comely youth, but something of a coxcomb, judging by the cut of his clothes, the length of his starched collar and cuffs, and the size of the bow upon his square-toed shoes. Miles's cottage is a quaint, pleasant place, with deep fireplace, slender andirons and crane, and delightful old furniture.

Charles Yardley Turner was born in Baltimore, Maryland, in November, 1850. After a course at the National Academy and Art Students' League, in New York, he went to Paris, where he studied under Laurens, Munkacsy, and Bonnat. His home is in New York, and most of his best-known pictures have been exhibited at the National Academy. Mr. Turner was elected an associate of the National Academy in 1884.

Copyright, 1894, by C. Y. Turner.

C. Y. TURNER.

JOHN ALDEN'S LETTER.

H. BOLTON JONES

Photogravure Compt.

January

T. ANDERTON & CO.

SPRING.

H. BOLTON JONES.

(*American School.*)

H. BOLTON JONES.

Hugh Bolton Jones, one of the most conscientious, earnest, and truthful of the younger American landscape painters, was born in Baltimore, in 1848, and began early to devote himself to outdoor art work. After three years' lessons in Washington, Mr. Jones sent his first picture to the National Academy of Design in 1874, and was thereafter a regular exhibitor. He was elected a member of the Academy in 1883. In 1876 he went to Europe, and had several pictures at the Paris *Salon*—that shown there in 1878 receiving official commendation. In 1884 Mr. Jones settled in New York. He is noted among the art fraternity for his passionate devotion to outdoor work, even at times of the year when most men prefer the comfort of their studios. He depends upon his sketchbooks only when it is impossible to get out into the fields or the woods. Mr. Jones has been a member of the Society of American Artists since 1887, and of the American Water-Color Society since 1884.

"Spring" shows an opening in the woods near South Orange, New Jersey. It has been raining—the warm rain that bids the buds to open and all Nature to awake from her winter sleep. The woods that have been bare so long begin to take on a new mystery, and the cottage in the middle ground is already half hidden from sight by the young leaves. The sheep's ivy along the edge of the woods, and the sedges and skunk cabbage by the swampy pools, are notes of spring that are not to be mistaken. Here and there, above the line of the woods as they mark the horizon, a tall tree—one of the forest sentinels—rises from among its fellows and throws a shadowy mass against the placid sky beyond. The atmosphere is that which follows rain. The earth seems saturated, and with the end of the day the mist begins to gather; but it is a warm, soft mist, that presages flowers.

AT THE SEASIDE. MME. VIRGINIE DEMONT-BRETON. (*French School.*)

The two naked urchins who are at play on the beach are trying to push into the water the big spaniel, who, though good-natured enough, is not inclined to obey. One of the children has seized the dog by the throat, and the other pushes with all his might; the poor animal, who might show his teeth with older enemies, will evidently give way to the children in the end. Mme. Demont-Breton tells the story of this little scene in a manner not to be misunderstood.

Copyright, 1894, by V. Demont-Breton.

MME. VIRGINIE DEMONT-BRETON.

AT THE SEASIDE.

GUSTAVE COURTOIS PARIS 1891

PORTRAIT OF MADAME GAUTREAU.

GUSTAVE COURTOIS.

(French School.)

OPHELIA.
Bas-Relief by Sarah Bernhardt (French School), shown in the Woman's Building.

The lady pictured by M. Gustave Courtois occupies a place by herself in the Parisian world. Madame Gautreau is of American origin. Judged by her appearance, by her character, and by the particular type she represents, Madame Gautreau may be said to be one of the "beauties of the Republic." Her constant attendance at all the official receptions, and the luxury and singular elegance of her costumes, which are always rich and incontestably original, have attracted the attention of the Parisians for the past ten years.

The painter was born in 1852, at Termonde, in the Department of Haute-Saône, in France. He is a pupil of M. Gérôme, and has obtained two medals in Paris, and a recompense at the Munich Exposition of 1883. He paints history and historical *genre*, although more recently he has devoted himself to portraiture, a sphere in which he excels.

THE DESERTED INN. WORDSWORTH THOMPSON. *(American School.)*

A lowering, bitter winter afternoon, near sunset, makes highly desirable the shelter of just such an old-fashioned, homelike inn as the one before which these travelers have halted. The snow of the last storm is still heavy in the roads, and lies in patches upon the gables and the stone steps, and if the sky may be trusted, there will be more snow in the air before morning. The horsemen are evidently strangers in the neighborhood—perhaps fugitives before the enemy—and their horses have seen many a weary mile, else they would have known that this fine old inn offered no welcome to man or beast.

Wordsworth Thompson was born in Baltimore, in May, 1840, and studied under Gleyre, Lambinet, and Passini, in Paris. After a fruitful trip through Algiers and Spain, Mr. Thompson returned to this country and settled in New York, devoting himself largely to depicting colonial life. He was elected a member of the National Academy of Design in 1874.

WORDSWORTH THOMPSON.

THE DESERTED INN.

W. HOMER.

Copyright 1883 by Winslow Homer

Photogravure Goupil

The Herring net

D. APPLETON & Co.

THE HERRING NET.

WINSLOW HOMER.

(American School.)

WINSLOW HOMER.

The fishing boat, with its two men, stands out sharply, and the contrast between the brilliantly colored fish as they are tossed into the boat, and the surrounding leaden murkiness, is very marked. The men—genuine Yankee fishermen—are engaged in what is known as "running" the nets. As one man pulls in the long net, his companion on the other side of the boat pays it out, carefully watching for any breaks in the meshes. They have reached the end of the net, near the buoy to which it is fastened, and where the fish are thickest. Apparently it is a fair catch, and the boat ought to be full of animated silver. Off in the distance is the schooner to which they belong.

Winslow Homer was born in Boston, in 1836. In 1857, after four years of work as a lithographer's apprentice, he went to New York, where he entered the National Academy of Design as a student, and also worked in the studio of Frédéric Rondel. While studying ten hours a day, Mr. Homer managed to support himself by making illustrations. When the war began he supplied illustrations to Harper's Weekly. He also sent home from the front some paintings, scenes of camp life. His "Prisoners from the Front" struck the keynote of the national excitement and made the artist's reputation. The National Academy elected him an associate in 1864, and a member the following year. In 1866 he helped to found the American Water-Color Society. In 1868 he made a short visit to Europe, but found little there to influence his art. In Mr. Homer's pictures there is realism, but preferably of a dramatic or picturesque type.

DEATH OF MIGNON.

ADRIENNE POTTING. *(Austrian School.)*

Goethe's Mignon retains her charm for artists, who, since her pathetic story was first told, have pictured every phase of her sad history. Here we see the final scene. It is a typical Mignon who is portrayed by the painter, a talented representative of Austrian art, whose picture was shown in the Woman's Building at Chicago.

THE END OF THE DAY. GUY ROSE. *(American School.)*

"The End of the Day" almost tells its own story. It is an old theme, but the young American artist strikes a note of his own. The two peasants, evidently father and daughter, returning home in the twilight through the cleared fields, are fine examples of the peasant type—bronzed, hard, unlovely faces, with a touching expression of apathetic hopelessness. The bent form of the man, his cradle over his shoulder, contrasts well with the lithe figure of the girl, who still possesses something of the grace of childhood—a grace so soon to fade under the weight of toil. The harvest moon, lifting its silver disk above the horizon, lights up a background of fields, hayricks, and the thatched cottages, toward which the tired reapers are wending their way. The picture was painted at Crécy, in 1890, and was at the Paris *Salon* of 1891.

POTATO GATHERERS.

GUY ROSE.

(*American School.*)

GUY ROSE.

One of the youngest and, according to the judgment of fellow-artists, one of the most promising Americans whose work was shown at Chicago is unquestionably Guy Rose, whose pictures, "Potato Gatherers" and "The End of the Day," attracted much attention. Mr. Rose comes from a well-known California family, and was born in Los Angeles, in 1868. After taking his first art lessons in San Francisco, he went to Paris in 1888, and studied under Lefebvre and Boulanger. He came back in 1893 to paint some portraits, but has since returned to Paris. Besides much excellent figure work, Mr. Rose excels in still life, to which branch of art he at one time proposed to devote himself.

The women of the fields, whom Breton loves to draw, come honestly by their bronzed and furrowed faces. Yet Mr. Guy Rose shows in his "Potato Gatherers" a peasant woman who still retains some of the grace of womanhood. Such labor is hard at its best, however, and the bent figure of the older woman, no longer able to get down upon her hands and knees, tells the story. The scene is a typical French farm garden, probably in Normandy, near Rouen, where the artist lived in his summer vacations. These gnarled apple trees furnish the sour apples from which the famous Normandy cider is made. On the other side of the stone wall is probably the highway; while the distant glimpse of red-roofed cottages and hayricks is as effective artistically as it is true to the Norman landscape.

IN MY GREENHOUSE. E. DEBAT-PONSAN. (*French School.*)

M. Debat-Ponsan has sought an escape from the conventional by placing his sitter amid the flowers and plants of a luxurious greenhouse, as if she had seated herself for a moment to enjoy their fragrance on her return from some social function. The artist has been fortunate in his subject, and his accessories impart a general pictorial interest which is sought for in vain in some portraits.

Edouard Bernard Debat-Ponsan—who usually omits his middle name in his professional signatures—was born in Toulouse, and studied his profession under Cabanel, in Paris. He has devoted himself to *genre* and portraiture, and in 1872 he won the second *Grand Prix*. In 1874 he gained a second-class medal at the *Salon*, and in 1881 his pictures earned the red ribbon of the Legion of Honor.

Copyright, 1894, by E. DEBAT-PONSAN.

E. DEBAT-PONSAN.

IN MY GREENHOUSE.

Love and Psyche

D APPLETON & CO NEW YORK

LOVE AND PSYCHE.

LIONEL ROYER.

(*French School.*)

LIONEL ROYER.

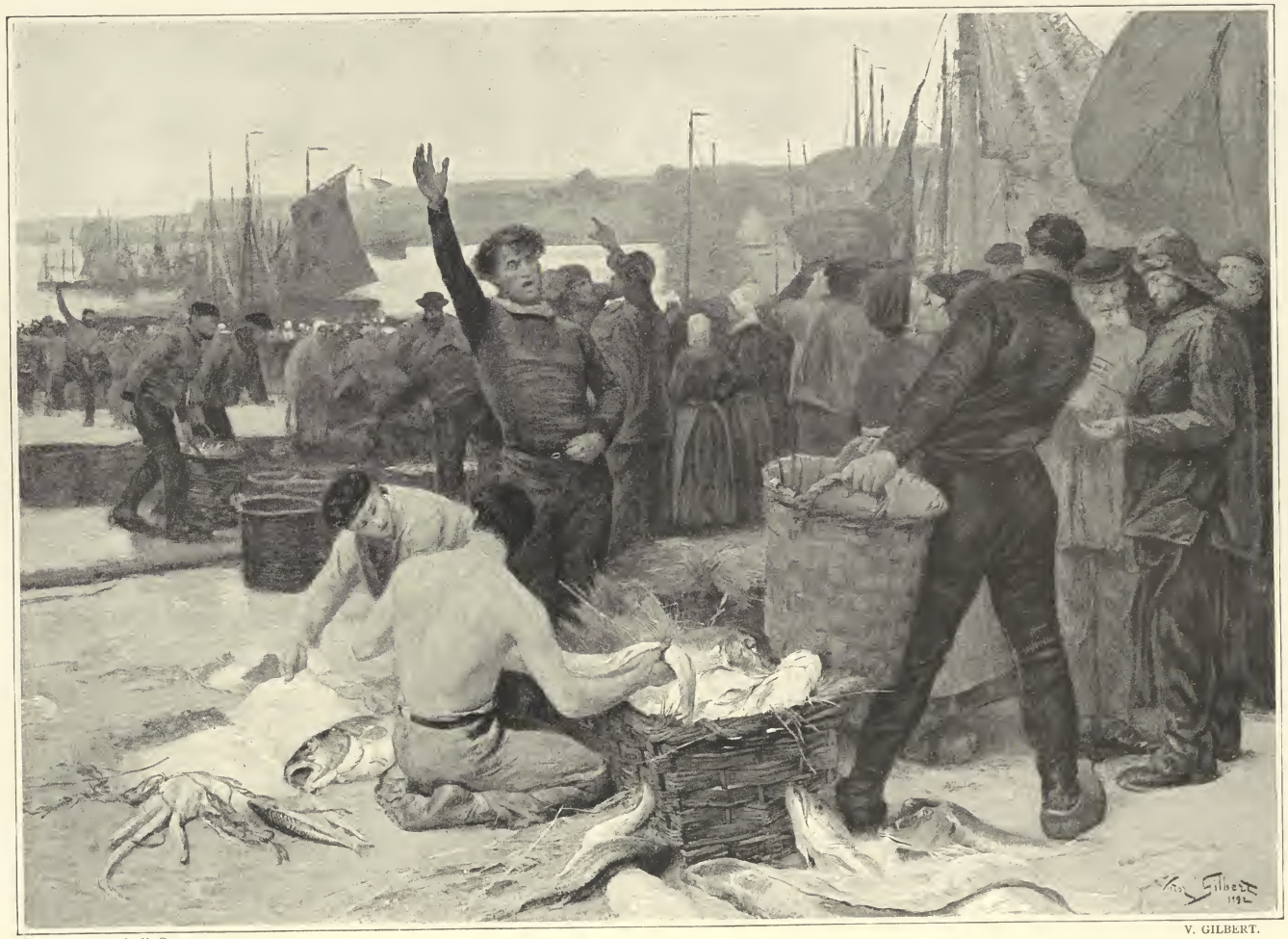
The painter of "Love and Psyche" was born at Château-du-Loir, in the Department of the Sarthe, and studied under the direction of Alexander Cabanel. He has distinguished himself by a portrait of the Rev. Father Monsabré, the eminent preacher, and he has painted many historical pictures. He obtained two awards at the Expositions of the Champs Élysées in 1880 and 1884.

As a theme, Psyche has inspired artists from the time of Jules Romain, in the Renascence, to Baron Gerard under the Empire, and in our time to Paul Baudry, the decorator of the foyer of the Opera House in Paris. Eros, or Love, became enamored of the beautiful mortal Psyche, to the point of forsaking Olympus and striving to make her his bride. The oracle of Apollo condemned the young girl to be exposed on a mountain, where she would be the prey of a dragon; but Zephyr, beguiled in turn, snatched her away and carried her to a splendid palace. It is there that her love came to visit her at night, pledging her never to expose him to the light under pain of losing him. But, as we know, the temptation was not resisted and punishment followed. In this picture Psyche is sitting in the palace, and Love has come unarmed, without his bow and quiver.

GOOD FISHING. V. GILBERT. (*French School.*)

V. GILBERT.

The painter of this picture was born in Paris, about 1845, and he has made for himself an excellent reputation. His specialty is scenes in the bazaars and markets, and incidents in the lives of fishermen. Here the fishing has been successful; the men have had good luck. The captains of the boats are bargaining with the fish dealers and stewards, while the men are unloading the white and red rays, turbots, eels, mackerel, and lampreys. The scene has furnished an admirable opportunity for the painter, who has been fascinated by the fresh coloring, by the movement of the crowd, by these types of the Channel ports, by all the agitation of a seafaring folk delighted by a successful fishing trip, just as a beneficent rain which promises an abundant harvest brings joy to the hearts of the farmers.



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V. GILBERT.

GOOD FISHING.

SALAMMBO.

P. SINIBALDI.

(*French School.*)

P. SINIBALDI.

Notwithstanding his Italian name, the artist was born in Paris, and has studied with Cabanel, and Alfred Stevens, the Belgian painter who has spent his life in France. M. Sinibaldi is about thirty years of age. He obtained the recompense known as "La Bourse de Voyage" at the Exposition of 1888.

The story of the historical romance Salammbo, a work of one of the fathers of contemporary romance—M. Flaubert—has inspired many of our works of art.

The daughter of Hamilcar has left her palace in the pale moonlight and is invoking Tanit on the grand terrace, from which all Carthage appears to view. At her feet lies the city, with its white terraces and black cypresses. Some vessels with three banks of oars are at anchor in the port, and along the horizon the sea reflects the moon.

RENT DAY. ALFRED KAPPES. (*American School.*)

The old couple, who dole out their hard-earned silver coins so carefully and regretfully, are excellent types of a generation fast disappearing.

Alfred Kappes was born in 1850, in New York, of German parentage, and managed to study art in the night schools of the National Academy of Design while making his own living in business. Nearly twenty years ago his sympathetic sketches of negro life began to attract notice. In 1887 he was awarded the Hallgarten prize at the Academy, but was not able to receive it because he had passed the eligible age. He is an associate of the Academy of Design, a member of the Society of American Artists, and of the American Water-Color Society.

THE TWO GUIDES.

WINSLOW HOMER.

(*American School.*)

WINSLOW HOMER.

In Mr. Winslow Homer's "The Two Guides" the artist has painted one of the veterans of the Adirondacks, whose acquaintance he made in the woods. The old man bears his years well, even by contrast with the stalwart young fellow who will take up the work so admirably done by the generation of guides and trappers now fading away. Only those who frequent the North Woods know how much of the comfort and safety of visitors depend upon the efforts and accomplishments of these guides, who must be at once servants and hosts, ready to do the hard work of carrying and camp-making by day, and to while away the evening hours with tales of the chase and wonderful fish stories. Mr. Homer has expressed his love of the woods and the men of the woods in a score of good pictures. Judging by the foliage, the shrubs and ferns, summer is well over; it may be early October, from the color of those clouds hanging over the face of the nearest peaks. The crowd of visitors has gone, leaving the wilderness at the height of its beauty to the deer and the occasional guide.

Winslow Homer was born in Boston, in 1836, and, after a few months' study in New York, began to draw war scenes for the illustrated papers. During recent years he has painted many notable coast and marine pictures. He has a studio in Maine.

Photogravure Goupil

Winter Morning

HARPER & BROTHERS

WINTER MORNING, MONTCLAIR, NEW JERSEY.

GEORGE INNESS.

(*American School.*)

GEORGE INNESS.

In the clearing the dead stumps show where the lumberman has passed. Patches of snow which refuse to melt in this cold gray air add to the melancholy of the scene; while in the distance trees almost bare stand out against the bleak sky.

George Inness, whose title to the first rank among American landscape painters is rarely questioned, was born in Newburg, New York, in May, 1825, and has lived most of his life in New Jersey. Almost from boyhood he has fought against ill health, which in one sense proved to be a blessing in disguise, since it drove him from the business of engraving to his real vocation, painting. When twenty years old he received one month's art instruction in the studio of the New York artist Regis Gignoux, and this was all the regular teaching he had. After a trip to Europe, in 1858, he went to Boston for a few years, and then settled near Perth Amboy. From 1871 to 1875 he was again in Europe, returning to establish a home in Montclair, where most of his important work has been done. No American landscape painter has taken higher rank abroad than Mr. Inness, whose "American Sunset" was selected as a representative work of American art for the Paris Exhibition of 1867.

SURPRISE IN A VILLAGE. E. BOUTIGNY. (*French School.*)

M. Boutigny holds high rank in the phalanx of military painters who deal with the Franco-German War of 1870–'71. His subject, "Surprise in a Village," represents a not infrequent episode of modern war. While the village sleeps and the streets are deserted, the advance guard is surprised. The trumpeter sounds the alarm, but a ball from the invisible enemy prostrates him. Other shots are heard, and the soldiers conceal themselves as much as possible, one behind a tree, another behind a barrel. An officer advances to ascertain the movements of the attacking party. At the foot of a tree a second trumpeter, who has taken the place of his dead comrade, gives the signal of danger to the troops encamped near by.

Copyright, 1894, by E. Boutigny.

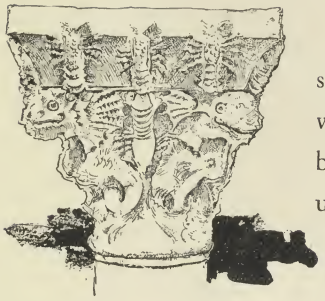
E. BOUTIGNY.

SURPRISE IN A VILLAGE.

JOAN OF ARC LISTENING TO THE VOICES.

D. MAILLART.

(*French School.*)



DETAIL OF CAPITAL, FISHERIES BUILDING.

Joan of Arc, the humble peasant of Domremy, was sitting near a fire of fagots one evening, when she heard voices which seemed to issue from a cluster of neighboring trees. She passed her hand over her eyes and fell upon her knees, and in a flood of light there appeared to her an angel beautiful as St. George, with a sword in his hand, a nimbus around his head, and great wings outstretched, who bade her rise and go to the help of France invaded by the stranger. Voices of exquisite sweetness mingled with this command. At night she recounted her vision to incredulous hearers. The artist has endowed the voices with the bodies of angels.

Bastien Lepage's famous painting of this subject is in the Metropolitan Museum of Art in New York.

M. Maillart was born in 1840, in the Department of L'Oise, France, and obtained the *Prix de Rome* in 1864, which enabled him to spend five years at the Villa Medicis. His successes at the Expositions have been many, and for eight years he has worn the red ribbon of a Chevalier of the Legion of Honor.

LANDSCAPE. PRINCESS IMRETINSKI. (*Russian School.*)

The stream, swollen by autumnal rains, is threatening its low banks, and the dank, gray landscape and falling leaves present a scene of melancholy, which is relieved only by the appearance of the hunter and his dog beyond the stream.

This picture, the work of a talented amateur, was exhibited in the Woman's Building.

POMONA.

G. W. MAYNARD.

(*American School.*)

G. W. MAYNARD.

As befits such a goddess, Mr. Maynard's "Pomona" is a nymph in the full flower of womanhood, with low brow, languid eyes, and glorious locks. Not only is the dish she carries heaped with fruit, but the background is filled with rich, ripe clusters. Noticeably happy in the composition is the decorative use made of the ribbons which bind Pomona's hair and float gracefully in the air.

George Willoughby Maynard was born in Washington, D. C., in March, 1843. He studied at the Royal Academy of Fine Arts in Antwerp, from 1869 to 1873, and in 1878 entered the *École des Beaux Arts* in Paris, and later sent pictures to the *Salons* of 1879 and 1881. In 1882 Mr. Maynard returned to this country and settled in New York. He was President of the Salmagundi Club in 1885, and was elected to the National Academy in 1888. He has done much decorative work of importance, and his talent lent itself happily to the embellishment of some of the Exposition buildings.

VACSLAV BROŽIK

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Photogravure Goupil

Thrown from the Window at Prague

D APPLETON & CO

THROWN FROM THE WINDOW AT PRAGUE.

VACSLAV BROZIK.

(Austrian School.)

VACSLAV BROZIK.

This striking picture, which will be remembered by all visitors to the Fine Arts Building, represents the "Historical 'Fenstersturz'" at Prague, on May 23, 1618. The subject is one of the incidents of the outbreak of that long period of turbulence and contest known as the Thirty Years' War. The immediate cause was religious strife. The Protestants of Bohemia, to whom freedom of worship and certain definite privileges had been guaranteed by the Emperor Matthias, found these privileges violated, while their petitions for redress were ignored by the emperor's councilors. At last they grew weary of their treatment and adopted heroic measures. Entering the palace in a body, headed by the Count de Thurn, they seized upon Slavata and Martinitz, the most odious members of the council of regency appointed by the crown, and threw them headlong from the window of the Hradschin, together with their secretary. Almost miraculously they escaped death. This may be called the opening scene of the long war in which Prague played so important a part.

Vacslav Brozik, one of the most ambitious of the Austrian historical painters of the day, was born at Tzemoschna, near Pilsen, Bohemia, in 1852. He was a pupil at the Prague Academy, and later he studied under Piloty in Munich, and under Munkacsy in Paris. Since 1876 his home has been in Paris, and in 1878 he gained a second-class medal. He is a chevalier of the Order of Francis Joseph of Austria, officer of the Legion of Honor, member of the Antwerp Academy, and Rector of the Academy at Prague.

AT THE WATER'S EDGE. ELIZABETH GARDNER. *(American School.)*

In this graceful and carefully studied composition, with its classical correctness of contours, we have an admirable example of a talented American follower of the Parisian academic school.

Miss Elizabeth Jane Gardner—whose middle name is always omitted in her professional signature—was born in Exeter, New Hampshire, but her artistic life has been passed in Paris, first as a pupil of H. Merle, Lefebvre, and Bouguereau, and afterward as a painter of the figure and an exhibitor at the *Salon*—where she has received various honors—and at the National Academy of Design. Many of her paintings are included in important American collections; and her manner, which suggests that of her master Bouguereau, is always characterized by good taste, dignity, and academic correctness.

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ELIZABETH GARDNER.

AT THE WATER'S EDGE.

THE WEDDING JOURNEY.

E. L. HENRY.

(*American School.*)

E. L. HENRY.

The bride and groom are saying their last farewells to the old Virginia homestead and its inmates. The negro coachman, immensely proud of his high office, holds in his impatient horses, and awaits with dignity the shower of rice that he knows is coming. The details of this picture were gathered in a Virginia home. The wedding dress is a real Virginia wedding gown worn at the beginning of the century, and the carriage was painted from one that belonged to President Monroe, in which Lafayette rode through Baltimore in 1821.

Edward Lamson Henry was born in Charleston, South Carolina, in January, 1841, and studied art in New York and Philadelphia. For the last twenty-five years he has lived chiefly in New York, devoting himself successfully to *genre* pictures and historical paintings of American colonial life. His most important recent picture is a representation of the start of the first railroad train in the State of New York, August 9, 1831. He is a member of the Academy of Design.

ROSALIE. WASHINGTON ALLSTON. (*American School.*)

Among the few great names to be found in the early annals of American art, that of Washington Allston holds a high place. He studied and painted in Rome and London, returning in 1818 to Boston, where the Boston Athenæum preserves the best collection of his works. In the same year he was elected an associate of the Royal Academy. Allston was born in South Carolina, in November, 1779, and was graduated from Harvard in 1800. He died in Cambridge, Massachusetts, in July, 1843.

"Rosalie" was exhibited in 1839 in Boston, accompanied by a poem by the artist. The model is unknown. This picture was loaned to the retrospective exhibition of American art at Chicago by Mr. Nathan Appleton.

Copyright. 1894. by J. F. Bouchor.

APRIL. JOSEPH-FÉLIX BOUCHOR. (*French School.*)

In "April," M. Bouchor, a clever delineator of rural and provincial life in France, has painted the season when the buds are bursting into blossom and the sap runs strongly with a riotous sense of life. It is the moment that the peasant seeks for ingrafting one variety of fruit upon another—the mating season, as it were, for the fruit trees as for the birds. Beyond this idyllic rural group the tower and the church and roofs of the houses are seen in the valley.

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Photogravure Goupil

THE ANT.

G. DUBUFE.

(*French School.*)

G. DUBUFE.

Evidently this artist, a prominent *genre* and portrait painter of Paris, the son of the late Edouard Dubufe, proposes to himself the highest end that painting can reach, namely, the presentation of a nude figure; but M. Dubufe, who is a modern, and under the influences of the new school, has certainly had in mind the great French writer, La Fontaine, and his fable, The Grasshopper and the Ant. In his method of treatment there are various motives. A Japanese influence is clearly marked in the frame and in the sky.

A fan lying open upon the grass, a singing bird, blooming roses, and flakes of snow which lightly fall upon the pretty face of La Fourmi—here is a contrast which makes one think of the spring, when the grasshopper chirps, and also of the winter, when, bereft of all sustenance, it asks alms of the ant, its neighbor, begging it to give out of its savings a few grains till the coming of the next spring. Those who have read La Fontaine will remember the cruel response of the ant.

PORTRAIT. JOHN S. SARGENT. (*American School.*)

Nine out of ten of our younger artists of to-day, if asked to name the representative American portrait painter, would probably answer, John S. Sargent. And notwithstanding that Mr. Sargent lives so much abroad as to belong to France quite as much as to America, he has remained an American in sympathy. Sargent was born in Florence, Italy, in 1856, of American parents. He began his art work early, and studied under various painters, chiefly under Carolus Duran, whom he calls his master. Most of his time has been spent in Paris and Italy, and also of late years in London. At the *Salon* of 1879 he obtained an Honorable Mention, and in 1881 a second-class medal. Mr. Sargent's work has been chiefly in portraiture, but he has painted some fishing scenes and incidents of country life and many *genres*. He has been elected to membership in the Royal Academy, and has received other marks of English appreciation.

The picture selected for reproduction is a good specimen of Mr. Sargent's more important work. The extreme pains bestowed upon the head of the boy is noticeable in contrast with the sketchy but highly effective treatment of details and background. Foreign critics agree in finding more of the spirit of the great masters of portrait painting in Sargent's work than in any other of our American painters.

Copyright, 1894, by Augustus St. Gaudens.

JOHN S. SARGENT.

PORTRAIT.

International Rotunda. Fine Arts Building with the colossal Statue of Washington by Thomas Ball in the center.

was given. The nature of the woods and fields had conquered the artist, the nature of the cities was not to leave him indifferent. Brascassat, Troyon, Rosa Bonheur — the great survivor of this epoch — have painted the creatures of the forests and the pastures; and in the puissant hands of our immortal Barye, sculpture abandons its nude models, or those draped by gods or goddesses, to make the lion roar haughtily, the carnivorous animals of the cat tribe crouch, and the reptile writhe.

A GROUP ON THE AGRICULTURAL BUILDING.
PHILIP MARTINY, SCULPTOR.

This audacity did not fail to disturb opinions accustomed to an equipment of grace, solemnity, noble subjects, and formal attitudes. The classical school, properly so called, continued to have its disciples, who retain a certain popularity, and whose historical and mythological conceptions do it credit, as the time-honored sobriety of their method makes them the guardians of the cult. Among these are Blondel and Abel de Pujol, so little esteemed now, so greatly admired in their day; Schnetz; Thomas Couture, who aimed at uniting classic dignity with romantic idealism; Dubufe the elder, and Edouard Dubufe, whose portraits have

resisted the ravages of time; Alexandre Hesse, Robert-Fleury, Benouville, Lehmann, Charles Louis Müller, Comte, and others.

We have now come to 1855. Paul Baudry was to reflect honor on French decorative art. Alexandre Cabanel, who has recently died—the painter of feminine grace and elegance—had already distinguished himself. With him had arisen a whole constellation of artists, who are still living, some of whom have attained reputation and others the highest honors—Jean Gigoux, Hébert, Gérôme, T. Barrias, Bouguereau, Jalabert, Lenepveu, and Langée. But along with these—opposed to them, perhaps—artists of great reputation, independent in style struggled—Decamps

INTERIOR OF THE ELECTRICITY BUILDING.

the Orientalist, Tassaert the painter of poverty, and Courbet the realist, who rebelled against the school, and who boldly dared to exhibit his stone-breakers side by side with nymphs and Venuses; Courbet, whose art was not without power in spite of its heaviness, but whose fine painting can not disguise his want of imagination and tender feeling. Ah, this latter quality! who had it in a more profound degree than our admirable Millet? His genius has illustrated the tendency, more apparent every day of our age, to be attracted by the simple beauty of Nature. He sings the humble humanity, that, bound closely to the earth, the universal

mother, seems like an unconscious and plantlike growth from it. The peasants are not statues astray in the landscape, but sunburned toilers with horny hands, who pass by, repose, or labor in the vast and silent solitude of the plain; and his work is a grand harmonious whole, at the same time that it is a calm and magnificent hymn chanted in simple tones to the Nature of the God of simple people. The fanciful bidding up of the works of Millet—who died in want—which is now the rage in both hemispheres, has avenged him only on the memory of bitter or disdainful critics. The amateurs of his time reproached him with his sincerity, and had a spite against him for not having utilized at all, perhaps, that of which Watteau made an excessive use in his shepherds

SWEDISH BUILDING.

and shepherdesses. But Providence has the sense of equilibrium, and a painter was to appear among us who was to conceive the same subjects and present them in a delightful vision of perfect poetry and rural grace—I mean Jules Breton, who, before Millet and long after him, assured to the peasant the right to enter the drawing-rooms of society.

But for a long time past an incomparable master had illustrated national art. Following no tendency, satisfied to be himself—that is to say, a better artist—

THE MACMONNIES FOUNTAIN ILLUMINATED BY A SEARCH LIGHT AT NIGHT.

he multiplied his little pictures and his large masterpieces, marked by delicacy of execution, willful preciseness, and severe beauty of style, and on canvases of a few centimetres he has made the imperial epopœia live. Meissonier, who died only two years ago, had been preceded to the tomb by A. de Neuville, the striking painter of battle pieces; but there still remains to us Édouard Detaille, his pupil, who is at the present day the first painter of the French army.

Ah, this nineteenth century—how much it will have witnessed and inspired! In the same way that the idea occurred to it to go forth into the country, Art began to look out of the window to see its contemporaries pass by. It painted *paletots* in the atmosphere of the street. Let us not forget that it is to Manet that we owe this attempt. What was this Manet really? I will answer: An artist rather than a painter; and less a painter than an eye—yes, an eye of specially acute vision, which distinguished the circumambient air, the coloring and the decollation of objects in various lights, and the relative values of tones. This precursor, gifted rather than skilful, opened the door to a whole school, the so-called *plein-air* school, which has at its head men who are still struggling, but who are on the high road to success. It had as its first chief Bastien-Lepage, snatched from us in page, whom Fate and who, employed in the full flower of his genius, studies, learned technique the service of the new cation. But this domain and acquired a solid edu- has been explored with has been conquered; it brilliant results by Gervex, Duez, Roll, the potent delineator of crowds; by Lhermitte, whose animated landscapes are of such admirable force; by Cazin, the gentle painter of rosy twilights; and by Besnard, the head of a school himself, and who, a magician full of charm, plays with reflected lights as with cascades of precious stones. There are, besides, Rix, Binet, Brouillet, Albert Tourie; Tournes, the vibrant painter of the south of France; Montenard, who imprisons the sunshine within the four sides of a picture; Billotte, who has rendered the shimmer of the pale

ABUNDANCE.
Group on Corner Pavilion, Administration Building.
KARL BITTER, SCULPTOR.

LAGOON AND WOODED ISLAND AT NIGHT.

moonbeams in the deserted suburbs; and an artist of exceptional individuality, Raffaelli, whose incisive pencil has painted his epoch, rendering it, without concessions to its style, in telling strokes.

And contemporary art preserves its fine independence and all the vanity of its eclecticism. Including in its beginning men of talent like Jules Lefebvre, Dagnan-Bouveret, L. Olivier Merson, Jean-Paul Laurens, Doucet, Benjamin-Constant, Chartran, François Flameng, Adrien Moreau, Aimé Morot, and others, it counts men of transcendent genius like Bonnat and Carolus-Duran, those two masters of modern portrait painting, who would in themselves suffice to save any epoch; Henner, who makes the divine whiteness of a woman's form, luscious as the pulp of a flower, emerge so deliciously from the shadow; and, finally, Puvis de Chavannes, that paladin of the ideal, who, in colossal compositions of exquisite sweetness, evokes an ideal world in which pass elysian figures—a world which is animated, as it were, by a serene soul that is at once that of a good painter, a tender philosopher, and a sensitive poet.

DECORATING THE LIBERAL ARTS BUILDING.
PORTRAIT OF WALTER MAC EWEN.
Drawn by Gari Melchers.

But the contemplation of the treasures we have ought not to keep us from remembering those who are our hope. It is certain that the present epoch is one of transition. Dying traditions may claim our regret; new principles have a right to a cordial reception from us. It is indubitable that we are more and more attracted by the reality of things, by truth of

attitude and of expression, by the means employed; and this in painting as well as in sculpture and in architecture, which makes a frank use of iron. The so-called impressionist school, which has disciples like Degas, Sisley, Pissaro, and Renoir, bears within it fecund germs, by which we shall profit. Yet, despite the force of this current found yesterday, and to which many of our artists and *littérateurs* have committed themselves, who knows but that we are on the point of entering on a new epoch of mysticism? The human mind has these sudden turns, and thus the picture of Jean Béraud, "The Descent from the Cross," may be a presage as well as an emblem.

"*Que verra, verra*," as the proverb says. Be this as it may. To return to the sentiments expressed at the beginning of these lines, we will say that the age which has given birth to David, Ingres, Delacroix, Barye, Millet, Meissonier, Puvis de Chavannes, to these geniuses, so complete and so diverse, may with serenity give place to another, wish that it may do as well, and go to sleep in the bosom of departed ages.

PORCH, MINNESOTA BUILDING.
Showing Group of Hiawatha and Minnehaha, contributed by the School Children of the State.

LA RABIDA.

ENGLISH ART

By HUMPHRY WARD, Art Critic of the London Times.

IT is much less easy to give a general account of English art, or of English literature, than to do the same with regard to France, or great periods of Holland or northern Italy, for one good reason among many — that in those countries the chain of tradition is immeasurably closer and stronger than here. When a clever American critic—Mr. Brownell—writes of French art, he finds the subject classified to his hand, the filiation clearly defined, the relation of school to school and of movement to movement not to be mistaken. The reason is, that the intellectual element in French art is the predominant element, and that, however varied the manifestations, the line of intellectual descent of the art of one period from that of its forerunners is logically clear. To the Frenchman, generalization comes naturally—it is in the blood; to the Englishman, it is only to be attained in rare instances, as the result of special training. As Mr. Arnold and many other critics have said, the greatness of English literature comes from the men of genius who adorn it; it is a literature of genius, and therefore, so to speak, a literature of happy accident. French literature, on the other hand, is a

VIEW IN EAST COURT, FINE ARTS BUILDING. ARCHITECTURE AND HISTORIC SCULPTURE OF FRANCE.

literature in which perfection of form seems to be traditional, and in which the line of leaders is unbroken. So with French art as compared with English. With all its multiplicity of performance, and its sharp contrasts, even, of schools, there is a line of heredity in it which the artists of every generation and of every school would recognize. Poussin, Mignard, Greuze, David, Delacroix, Millet, Bonnat—at first sight, can any list show less unity than this? Yet, of these, each man would have sincerely admired his predecessors, would have claimed kinship with them, and, with the clear reasoning power of the Frenchman, would have been able to prove his point. In England the case is not the same, nor is the descent in any way so real. For a hundred years or more, indeed, we have had a Royal Academy, but neither in art nor in literature are we given to feeling that "influence of academies" which Mr. Arnold declared would have done us so much good. The corporate influence of the Royal Academy, its power of communicating an embodied tradition, has been small; its schools have taught students, but in a somewhat haphazard way; and in other respects it has chiefly served the double purpose which is served by all such privileged bodies—to be a goal for the ambitious and a butt for the disappointed.

THE BRAKEMAN,
TRANSPORTATION BUILDING.
J. J. Boyle, Sculptor.

Hence comes at once our weakness and our strength. A body like the Royal Academy is powerful when it concentrates in itself the artistic conscience of a people—what Mr. Brownell calls "the national æsthetic judgment"; but where there is no national æsthetic judgment—where the æsthetic judgment is that of more or less scattered individuals—the influence of such a body must necessarily be small. The English people as a whole do not take the artistic side of life seriously. Disraeli used to say that the ordinary Englishman only cares for three things—religion, politics, and business. He might have added a fourth—sport; he could certainly not have added a fifth—art. An increasing number of English people do care for art, and even a democratic House of Commons is always ready to vote money for the improvement of the national collections; but that is not the same thing as the general and instinctive recognition of the æsthetic conscience as an important factor in man, and art as the crowning expression of civilization. Thus the artists among us, though

View from the south east corner of the Court of Honor showing the southern ends of the Liberal Arts Electricity and Mining Buildings

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TEXAS BUILDING

they are numerous enough—alas! they are far too numerous for their own comfort, or for ours—are more or less isolated, and what binds them together is rather a vague sense of common interest than a common understanding of principles. Their genesis is more or less fortuitous, and their training, though more systematic than it was, savors of rule of thumb.

Are we then to suppose that English art is nonexistent or insignificant? On the contrary, it exists; it has existed for a century and a half; and it is most significant, most interesting. Long since, the works of its great masters of the past, its portraitists, and its landscape painters—Reynolds and Gainsborough, Turner, Constable, and Crome—have conquered the

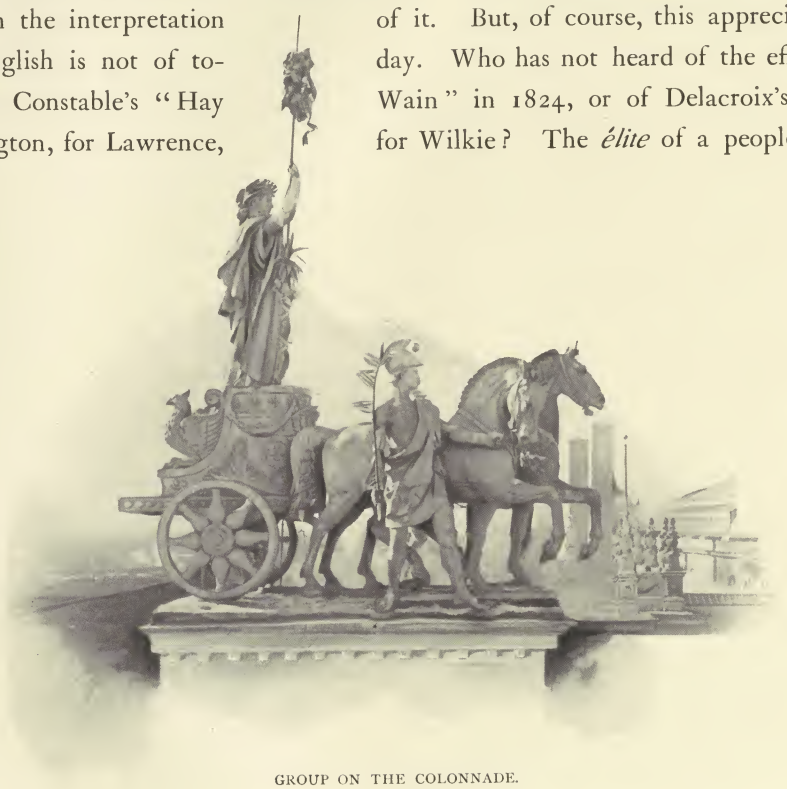
VERMONT BUILDING.

RHODE ISLAND BUILDING.

passionate admiration not only of Englishmen, but of the best artists and the most enlightened collectors of France and America. Nor is this admiration confined to the works of the dead; for in 1878, and still more in 1889, the English rooms at the Paris Exhibition were among those that attracted the most sympathetic attention from the French. The same American critic whom I have already quoted remarks that "in the Exposition of 1889 no pictures were so much admired by them as the English, in which appeared, even to an excessive degree, just the qualities in which French art is lacking." I well remember the enthusiasm with which the veteran

MONTANA BUILDING.

Meissonier spoke to me at the time of Millais's portrait of Mr. Gladstone; and the equal enthusiasm with which the critic of the *Débats*, as we stood before "King Cophetua," discoursed upon the poetry, the spiritual significance, of the art of Burne-Jones. Of our landscape painters, again, especially those true descendants of the great Turner, whose work we see mostly at the water-color galleries—such men as Mr. Alfred Hunt and Mr. J. W. North—of these they spoke with the sincerest admiration, finding in them so much joy in natural beauty and so much subtlety in the interpretation of it. But, of course, this appreciation of things English is not of to-day. Who has not heard of the effect produced by Constable's "Hay Wain" in 1824, or of Delacroix's passion for Bonington, for Lawrence, for Wilkie? The *élite* of a people trained



GROUP ON THE COLONNADE.

in a tradition feel a shock of pleasure when they see the tradition happily disregarded. When Wordsworth proposes to

"Ask of Nature from what cause,
Or by what rules,
She taught her Burns to win applause
That shames the schools"—

when Wordsworth proposes this, he is giving a hint to the foreign critics of English art. They see that Crome and Morland, Mr. Hunt and Mr. Goodwin, and a score of others that might be named, are not formed on a school pattern. They must go to Nature and ask what makes these artists charm us as they do.

THE PERISTYLE AND STATUE OF THE REPUBLIC.

(*The former was destroyed by fire soon after the close of the Exposition.*)

It is one of the permanent paradoxes of history that a people whose *fond* is not inartistic, but nonartistic, should have produced in literature and in painting half a dozen of the greatest artists of all time—should have produced Shakespeare and Burns, Gainsborough and Turner. Our *fond* is moral; the Puritan is ingrained in the English man and the English woman; and, except for those of us who have become emancipated by cosmopolitan culture, the standard of life that is instinctively and unconsciously appealed to when a question comes up for judgment is the standard of conduct. Everybody can see the dangers of such a

THE COURT OF HONOR AT NIGHT.

temperament, and our foreign critics especially are not slow to perceive how readily it lends itself to hypocrisy. What we are here concerned with is its effect upon the national art. Clearly, art can only win its way in a society which judges primarily by the moral and not by the intellectual or the æsthetic standard, if it appeals first to the emotions—if it is didactic, literary, anecdotic. Such was the character of numbers of the small artists, the titles of whose works may be read in the Academy catalogues of the first half of the century; and it is the character of numbers of their successors. But to a group of young men who arose a little

before 1850 it occurred that this art, after all, was not moral; that moral earnestness was lacking, that it was perfunctory, slipshod, common; and from this feeling—itself in the main moral, it will be observed—sprang the pre-Raphaelite movement. The prophet of the movement, who, it need not be said, very soon went far outside the scheme of his friends, the members of the brotherhood, was Mr. Ruskin, a moralist who used art for its lessons, not for itself. What pre-Raphaelitism and Mr. Ruskin did for English art was to reconstruct its old and fundamentally moral ideas, with the addition of such ideas as those of the virtue of work and the spiritual significance of the early Italians. But when you admit such a notion as that of the virtue of work, it speedily carries you whither you did not intend. "Work for work's sake" leads by rapid steps to "art for art's sake"; and the ideal of the painter becomes not the "lesson of conduct" that his picture is to convey, but an ideal of form and color—the correspondence of his picture with his impression, its truth, not its moral elevation. Modern art all over the world has come, generally speaking, to adopt this latter point of view, and even in England it has made a great advance in this direction. Among our multitudinous London exhibitions those of the New English Art Club are assuredly held with the intention of making such a view prevail; and even in the Academy the votaries of "art for art" sometimes find places "on the line." Yet the best and most permanently valuable examples of the British art of to-day are those in which an appeal is made to some other than the purely æsthetic emotions. Mr. Watts, for all his imitation of Titian; Sir John Millais, even in a picture which requires a commentary like "The Northwest Passage"; Mr. Burne-Jones, even in allegories like "The Wheel of Fortune"; Sir Frederick Leighton, for all his fondness for abstractions and for classical mythology—these are, at this moment, the great names in English painting; and our greatest sculptor, Mr. Gilbert, combines with a decorative sense of extraordinary delicacy a literary feeling that a French critic would probably condemn.

A FAMILIAR FIGURE.

A BEDOUIN OF THE MIDWAY PLAISANCE.

WATCHMAN, OLD VIENNA.

TYPES FROM THE MIDWAY PLAISANCE.

Copyright 1893 by Frederick James.

Typogravure en couleurs Boussod, Valadon & Cie, Paris.

AN IMPROMPTU AFFAIR IN THE DAYS OF THE CODE

FREDERICK JAMES.

(American School.)

)ERICK JAMES.

Mr. Frederick James took up painting comparatively late in life. During his boyhood in Philadelphia, where he was born in 1845, he was always fond of drawing and sketching, but, his school days over, he went into dry goods instead of into art. In 1870 he was able to begin serious art study at the Pennsylvania Academy of Fine Arts, and was so successful that he managed to get to Paris in 1876, where he entered the *École des Beaux Arts*, and worked under Gérôme. Returning to this country in 1878, Mr. James lived for a while in Philadelphia, but removed to New York in 1886, where he has since remained and worked. His long summer vacations he spends in Canada, bringing back with him many sketches of peasant life.

ın Impromptu Affair in the Days of the Code" we have a stirring scene. ed faces of the guests, the empty decanters, the overturned chairs, tell story. The uniforms are those of the end of the last century. The 'ho has roused the anger of this professional fire-eater is evidently alive 'iousness of the occasion. The cold gleam of the pistols has sobered and : crowd of men who but a moment before were noisy enough. The moment has come, and one can feel something of its intensity.

LOVE DISARMED. WILL H. LOW. *(American School.)*

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In "An Impromptu Affair in the Days of the Code" we have a stirring scene. The flushed faces of the guests, the empty decanters, the overturned chairs, tell their own story. The uniforms are those of the end of the last century. The civilian who has roused the anger of this professional fire-eater is evidently alive to the seriousness of the occasion. The cold gleam of the pistols has sobered and stilled the crowd of men who but a moment before were noisy enough. The impressive moment has come, and one can feel something of its intensity.

LOVE DISARMED. WILL H. LOW. *(American School.)*

The chaste grace of Mr. Low's "Love Disarmed" makes it one of the best things he has done. The dainty, sweet-faced nymph who has robbed Cupid of his weapon, withholds it more in sorrow than in anger. Perhaps she has felt its sting.

Will H. Low was born in Albany, New York, in 1853. In 1871 he began to draw for the illustrated papers of New York. From 1873 to 1877 he studied in the atelier of Gérôme and the classes of Carolus-Duran Upon returning to America he became one of the founders of the Society of American Artists. He was elected an associate of the National Academy in 1889, and was recently appointed special designer to the Treasury Department at Washington.

WILL H. LOW.

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WILL H. LOW.

LOVE DISARMED.

CHIUTATO ANDŌ

Photogravure Goupil

Flower Sight Seers

D. APPLETON & CO.

FLOWER SIGHT-SEERS.

CHIUTATO ANDO.

(*Modern Japanese School.*)

JAPANESE HOUSE ON THE WOODED ISLAND.

In unaffected love of Nature and purity of artistic feeling we have had much to learn from native Japanese art. This charming picture, however, represents a foreign influence. It is painted in oils according to our methods, and whatever we may think of the abandonment of native art, the result in this case is very interesting.

The Flower Festivals, which are so peculiarly Japanese, begin in February with the blossoming of the plum tree, which is followed in March by the peach, and in April by the cherry. At the Festival of Cherry Blossoms, which is illustrated in this picture, the country is alive with people in holiday attire who are going to well-known places like Uyeno, which are famous for their blossoms.

FIGURE IN WHITE. F. W. BENSON. (*American School.*)

The "Figure in White," by Mr. Benson, is a particularly sweet and quiet sitter, whose face is as modest as the manner of the artist. The girl who stands by this quaint table arranging her old-fashioned flowers represents a type which Mr. Benson loves to paint.

Frank Weston Benson, whose home is in Boston, was born in Salem, Massachusetts, in 1862. In 1881 he entered the school of the Boston Museum of Fine Arts, from which he was graduated with honors. In 1884–'85 he studied under Boulanger and Lefebvre in Paris. He was elected a member of the Society of American Artists in 1888.

INDIAN SUMMER IN MADISON SQUARE.

F. CHILDE HASSAM. *(American School.)*

F. CHILDE HASSAM.

The scene is the heart of New York city. The graceful figure is fairly framed in by the foliage of the trees, even though the dead leaves are beginning to carpet the asphalt walks. Back of all rises one of the towering hotels that bid fair to destroy all the architectural proportion that New York might have hoped for.

Mr. F. Childe Hassam was born in Boston, in 1859. He soon became known as a skillful illustrator and painter in water colors. In 1883 he appeared at the National Academy of Design in New York, and soon after went to Europe, and studied for several years in Paris under Boulanger and Lefebvre, taking rank upon his return in the ultra-modern school. A special exhibition of his pictures in New York was so successful that he established himself in that city. He was elected to the American Water-Color Society in 1889, and was one of the organizers of the Water-Color Club. He is also a member of the Society of American Artists. In 1889 one of his pictures received a bronze medal at the Paris *Salon*.

R. V. V. SEWELL

Copyright 1894 by R. V. V. Sewell

Typogravure en couleurs Boussod, Valadon & Cie, Paris.

SEA URCHINS

ROBERT V. V. SEWELL.

(*American School.*)

V. V. SEWELL.

A sunlit, luminous atmosphere fills Mr. Sewell's picture, "Sea Urchins," with extreme brilliancy. The dazzling reflections from the white, warm sand upon which these naked boys are playing, the line of soft green at the top of the sand dunes in the background, and the greenish blue of the ocean beyond, offer a fine series of studies in light of which the artist has made the most. The urchins, who watch the preparations for a launch in one of the pools left by the tide, are graceful with the strength of boyhood and the enjoyment of the warm sea air. They ıdsome as a lot of young savages, and probably as happy. Their ship is Flying Dutchman, whose blood-red sails present the only strong note of artist has permitted himself.

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THE TRIO. HERBERT DENMAN. (*American School.*)

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:. Denman's picture, "The Trio," the group of stands out against the background, although ; — chiefly reds and browns — are by no means ıor in strong contrast. The girl who has the ves by her graceful pose that even this uncommon t for a woman may be handled with at least ease; harp-player makes one wish that there were ps to be seen in our modern drawing-rooms.

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ROBERT·W·SEWELL
1888

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In Mr. Denman's picture, "The Trio," the group of musicians stands out against the background, although the colors — chiefly reds and browns — are by no means brilliant nor in strong contrast. The girl who has the 'cello proves by her graceful pose that even this uncommon instrument for a woman may be handled with at least ease; while the harp-player makes one wish that there were more harps to be seen in our modern drawing-rooms.

HERBERT DENMAN.

Herbert Denman was born in Brooklyn, in July, 1855. He began his studies at the Art Students' League, where he remained until 1880, when he went to Paris, to work under Carolus Duran for nearly five years. Before his return to this country he had exhibited several times at the Paris *Salon*, and "The Trio" received an Honorable Mention at the *Salon* of 1886. Mr. Denman is the Secretary of the Fine Arts Society.

Copyright, 1894, by Herbert Denman.

H. DENMAN.

THE TRIO.

Copyright 1894 by Boussod Valadon & Cie

Photogravure Goupil

THE SPY.

ALPHONSE DE NEUVILLE.

(*French School.*)

ALPHONSE DE NEUVILLE.

The Prussian Uhlans have taken possession of a French village, and the commanding officer and his staff are breakfasting *al fresco* before a little inn. A villager of Lorraine, who has undertaken the task of conveying a message from one French commander to another, has been captured and brought before the officers, whom he confronts pale but undaunted, while he undergoes a rigorous search. Some stolid Uhlans watch the proceedings, and in a distant doorway a few pitiful women and children look on, aghast at their countryman's inevitable fate. As usual, the artist has sought a consolation for defeat in depicting the conquerors as callous, and even brutal. One aid-de-camp, who leans on the table, and another, a supercilious dandy lazily tilted back in his chair, regard the doomed man with jaunty indifference. The face of the commanding officer is hard and stern. This admirable picture, which is owned by Mr. Collis P. Huntington, was in the loan exhibition.

Alphonse de Neuville was born at St. Omer (Pas-de-Calais), May 31, 1836, and died in Paris, May 20, 1885. At the outset he was a student of law, but after three years he turned to art. He was a pupil of Picot, and proved an honor to his master. He gained medals in 1859 and 1861, and after receiving the red ribbon of the Legion of Honor, in 1873, he was made an officer of the Legion in 1881. Several of his paintings are in French museums, while his "Defense of Le Bourget," in the Vanderbilt gallery, and his "Attack at Dawn," in the Walters gallery, and other examples, are well known to American amateurs.

SUNSHINE AND FLOWERS. IRVING R. WILES. (*American School.*)

IRVING R. WILES.

Mr. Wiles is an artist by inheritance. He was born in Utica, New York, in 1862, and began his professional studies in the studio of his father, Mr. L. M. Wiles, continuing them at the Art Students' League, and in Paris under Lefebvre and Carolus Duran. His return to New York was the beginning of a successful career, which has included membership in nearly all the New York societies of artists, and the winning of various prizes. Mr. Wiles is a painter of the figure, and his success with feminine types is well indicated in the charming picture before us, an unconventional outdoor expression of gentle motherhood and infantine grace.

IRVING R. WILES.

SUNSHINE AND FLOWERS.

EDWIN H. BLASHFIELD

Typogravure en couleurs Boussod, Valadon & Cie, Paris.

CHRISTMAS BELLS

BY PERMISSION OF MESSRS. BRAUN, CLÉMENT & CO.

(*American School.*)

WIN H. BLASHFIELD.

Here is a serious imaginative work, and one, too, which is characterized by vigor as well as grace and a splendid sense of power and movement. The architectural details of the picture—the heavy stone walls, with their grotesque gargoyles, the massive wooden beams strapped with steel to which the bells are attached—throw into relief the beautiful figures of the angels.

Edwin Howland Blashfield was born on Christmas day, 1848, in New York, and after some training at the National Academy of Design he went to Paris, in 1867, :ame one of the most noted of the American pupils in Bonnat's studio. After years of study abroad Mr. Blashfield returned to America, exhibiting first Minute Men," and another painting of a Revolutionary theme. The artist's agination and rare culture have inclined him to ideal subjects, and his serious ble art is held in honor by the appreciative. Mr. Blashfield was elected a : of the National Academy of Design in 1888, and he is also a member of iety of American Artists. In recent years he has devoted a good deal of n to decorative compositions for elaborate interiors, in which he has been ly successful. His admirably conceived decoration of a dome in the Liberal ilding was a distinguished feature of the art of the Exposition.

THE QUARTETTE. I. M. GAUGENGIGL. (*American School.*)

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I. M. Gaugengigl was born in the little town of Passau, in 1856. He studied in Munich, and came to America in 1879 and settled in Boston. He devotes himself chiefly to Old World pictures with marked success, and sends an occasional painting back to European exhibitions.

Copyright, 1894, by I. M. Gaugengigl.

I. M. GAUGENGIGL.

THE QUARTETTE.

Copyright 1899 by A. Ica Blanche Dall

Photogravure Sculp.

The Quadrille

J. H. APPLETON & CO.

THE QUADRILLE.

ANGELO DALL 'OCA BIANCA.

(*Italian School.*)

ANGELO DALL 'OCA BIANCA.

Few artists in Italy have ever risen so rapidly to success as Angelo dall 'Oca Bianca. Born at Verona, in 1858, he studied with the sculptor Pagrassi, and afterward at the Academy of Fine Arts in Verona. His first work was purchased by the Fine Arts Society of Verona. At the National Exhibition of Milan in 1881 he showed four important canvases. Later pictures found a ready market in Germany, France, and England, as well as in Italian museums; and the King and Queen of Italy honored him with the commission for four large paintings. His "Ave Maria" was purchased by the Brera's Museum, and won for its author the *Premio Principe Umberto*. Among the artist's many medals is one awarded at Chicago for "The Quadrille."

The enchanting shore of the Lake of Garda, covered with a soft carpet of grass, is lighted by the pale radiance of a misty autumn day. The quadrille is formed after the Sunday vespers, and the groups with rhythmic motion gracefully advance toward each other. It is the old dance so popular in the plains of Lombardy, and so dear to those young maidens, who still embody the beautiful types that suggested to Tiepolo and Veronese the ideal features of their Madonnas.

THE NANTUCKET SCHOOL OF PHILOSOPHY. EASTMAN JOHNSON. (*American School.*)

EASTMAN JOHNSON.

No painter knows the quaint ins and outs of old Nantucket better than Eastman Johnson, who has made it his summer home for many years. A number of old sea captains of high degree are gathered here in their clubroom, to talk over, for the thousandth and not the last time, the cruises of forty years ago, when Nantucket was a whaling port, and the streets, now silent and grass-grown, teemed with life and business.

Eastman Johnson, one of the most distinguished of American painters, was born in Lowell, Maine, in 1824. Before he was twenty years old he earned a reputation by his crayon portraits. He went to Europe in 1849, and studied with Leutze in Düsseldorf, and then spent several years at The Hague. In 1860 he came back to America, and was elected to the Academy of Design. He has taken high rank both as a portrait painter and for his scenes of rural life. His winter home is in New York city.

Copyright, 1894, by E. D. Adams.

EASTMAN JOHNSON.

THE NANTUCKET SCHOOL OF PHILOSOPHY.

WINTER SUNSET AT CAPE COD.

STEPHEN PARRISH.

(*American School.*)

STEPHEN PARRISH.

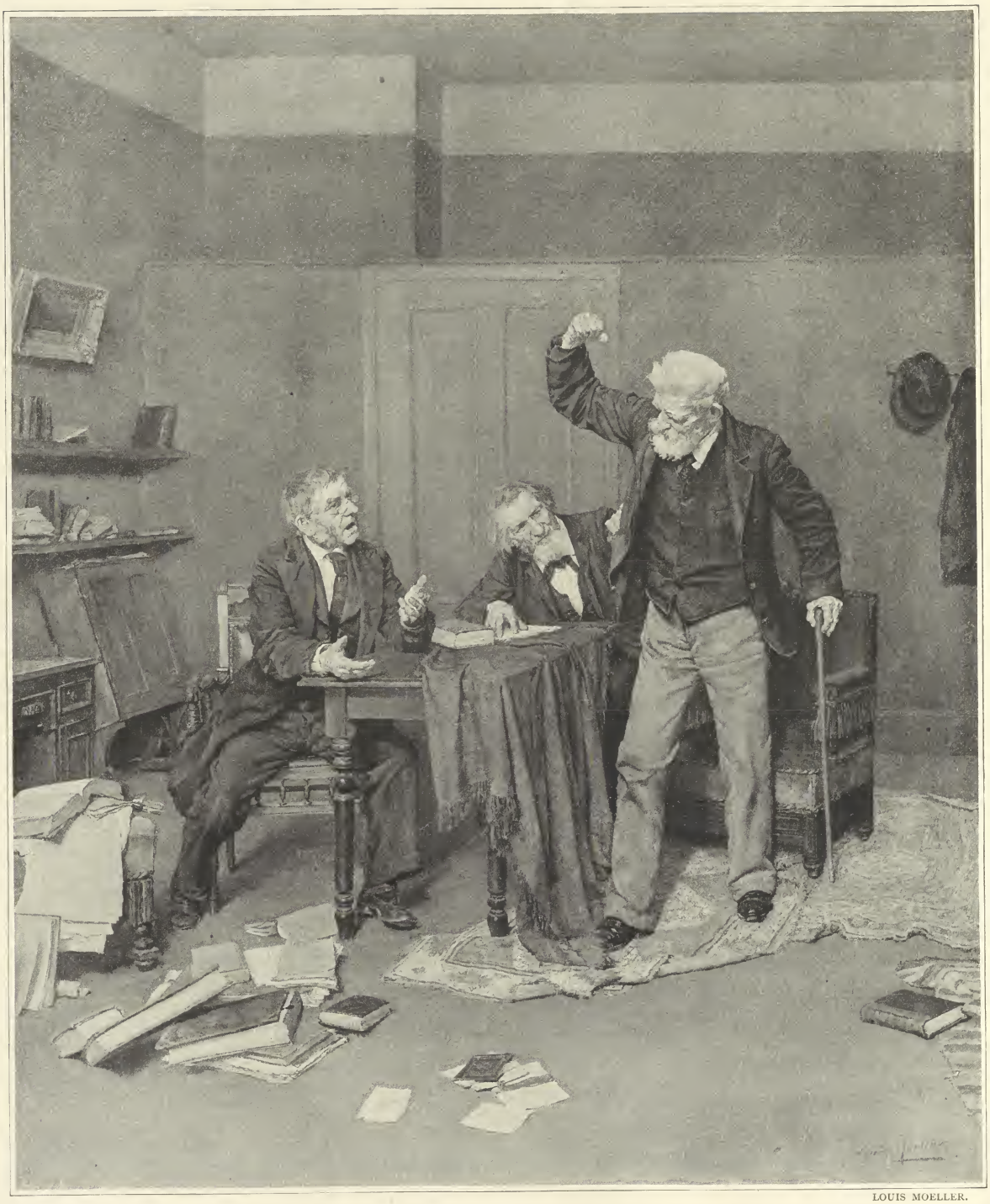
Mr. Stephen Parrish, the painter of "Winter Sunset at Cape Cod," was born in Philadelphia, in July, 1846, and was in business until he was thirty years old. From the time he was twenty, however, he had devoted his evenings to the study of art, and in 1878 some water-color sketches that he exhibited at the Pennsylvania Academy of Fine Arts were so warmly praised that he went to New York the following year and entered the night school of the National Academy of Design, making a living meanwhile by etching and drawing illustrations for newspapers. In 1885 he visited Europe, and since his return he has devoted himself to painting and etching. He is a member of the New York Etching Club and of the Society of Painters-Etchers of London, and his work in etching quickly gained the appreciation of discriminating amateurs. Mr. Parrish is particularly fond of wintry landscapes and evening effects. He has spent much of his time in Nova Scotia and along the more desolate coasts of Massachusetts and Maine. In this "Winter Sunset at Cape Cod" the air is still full of reflected sunlight, but the snow, which is deep in the fields and has buried most of the fences, shows how hard the winter is along this coast. The half-buried farm-houses afford a comforting suggestion of the New England cheer that seems to grow warmer and brighter the more forbidding Nature becomes.

STUBBORN. LOUIS MOELLER. (*American School.*)

Mr. Moeller was born in New York, in 1855, and, after a course at the Academy of Design, studied for six years in Munich under the American painter Duveneck and the German Dietz. Upon returning to New York, in 1884, he gave up large canvases and historical subjects and devoted himself to cabinet pictures. His immediate success showed that he had found his true vocation. "Puzzled" won for Mr. Moeller the Hallgarten prize of three hundred dollars, and he was elected an associate of the Academy of Design.

LOUIS MOELLER.

In Mr. Moeller's picture, "Stubborn," we have three country gentlemen engaged in a heated argument. From the scattered papers and books it is evidently neither politics nor religion, but a disputed law point, that has brought one of the men to his feet with angry gestures.



LOUIS MOELLER.

STUBBORN.

T. POPIEL

Photogravure Gough

After the Storm

T. APPLETON & CO.

AFTER THE STORM.

T. POPIEL.

(*Polish School.*)

WISCONSIN BUILDING.

Just at the approach of harvest a driving storm of wind and rain has swept across the Polish plains. The grain, almost ready for the sickle, which the peasant farmer regarded so proudly yesterday, to-day lies prone, beaten down into the wet ground. As soon as the fury of the storm has spent itself, the peasant and his wife, sick with apprehension, have come forth to reckon up their losses. They have paused at the edge of their most promising field. The husband stands as one benumbed with dull despair. More demonstrative, the wife wrings her hands; while their friends in the background look on in pitying silence.

T. Popiel lives and paints in Cracow. This picture, which was one of the most prominent in the exhibition of the Society of Polish Artists at Chicago, is an admirable example of his rustic *genres*. Like Zmurko, he is a representative of the society formed by the Polish artists who sent their pictures to Chicago.

GIRL WITH TAMBOURINE. GEORGE B. BUTLER. (*American School.*)

Mr. Butler's tambourine girl is the low-browed, dark-eyed beauty commonly affected by artists who dip into Spanish subjects, and yet she differs from her companions in a certain refinement beyond her station. The face is a charming one, and the original painting is exceptionally mellow and rich in coloring.

George B. Butler was born in New York, in 1838. He began artistic work at the Academy of Design, devoting most of his attention to animal life. His first hard work was done under Thomas Hicks, who taught him the rudiments of portrait painting, and it was through his influence that Butler went to Paris in 1860, to study under Couture. His studies were interrupted by the breaking out of the war. He hurried back to the United States and entered the army, winning quick recognition. In 1863 his right arm was injured so severely as to render it useless, so that when he again took up his art the left arm had to do all the work. After a year's application he began to paint with all his former vigor. He visited California in 1874, and then went to Capri, and remained there until he returned to establish himself in New York. Mr. Butler is a member of the National Academy of Design and of the Society of American Artists.

Copyright, 1894, by W. C. Brounell.

GEORGE B. BUTLER.

GIRL WITH TAMBOURINE.

Typogravure en couleurs Boussod, Valadon & Cie, Paris.

MONASTIC LIFE

VIRGINIA BUILDING.

pears in this collection, seems to have found his artistic vocation in painting religious pictures of an ambitious kind. In "Monastic Life" the artist attempts to make one feel the absorption, quiet dignity, and unworldliness of cloister life. The monks who pass their lives in these walls are as unmoved by the outside storms of men as are the great stone tables upon which rest the pon-ous tomes they dream over. The green of these cool groves contrasts refreshingly :h the patches of sunlight filtering through the branches and with the white garb the monks. The open volumes on the stone slabs and the breviary in the hands the standing monk deal as little with the affairs of this world as the men who d and study them in dreamy meditation. This picture represents monks less etic in appearance than some of the artist's types.

Frank V. Dumond is from the Pacific coast, and has been for several years tled in New York, where he is engaged in painting and teaching. He is a pil of Lefebvre and Boulanger. He has been remarkably successful as a teacher, l for the last two years has had a painting class of fifty young men and men near Paris, for he spends a part of each year abroad. He is an illustrator well as a painter.

OLD SAILORS. ALBERT AUBLET. (*French School.*)

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In our description of "June Roses" we have spoken the talent and the personality of M. Aublet, one of : most industrious of the younger French painters. e old sailors, who no longer go to sea, and live on : memories of their days of activity, never leave the ·bor; but on the departure and return of the fishing :t one may see them lounging on the quays watch-; the movements of the boats, and recognizing every ıt and captain at sight. They are moved by the same pes and fears that influence their successors, and, to guise the enforced inactivity of their old age, they tell of the prowess of their ıth, the days of storm, and the wonderful catches of fish which they have seen l taken part in.

MONASTIC LIFE.

FRANK V. DUMOND.

(*American School.*)

VIRGINIA BUILDING.

Mr. Dumond, whose "Holy Family" also appears in this collection, seems to have found his artistic vocation in painting religious pictures of an ambitious kind. In "Monastic Life" the artist attempts to make one feel the absorption, quiet dignity, and unworldliness of cloister life. The monks who pass their lives in these walls are as unmoved by the outside storms of men as are the great stone tables upon which rest the ponderous tomes they dream over. The green of these cool groves contrasts refreshingly with the patches of sunlight filtering through the branches and with the white garb of the monks. The open volumes on the stone slabs and the breviary in the hands of the standing monk deal as little with the affairs of this world as the men who read and study them in dreamy meditation. This picture represents monks less ascetic in appearance than some of the artist's types.

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Copyright, 1894, by Albert Aublet.

ALBERT AUBLET.

OLD SAILORS.

Copyright 1889 by Goupil, Manzi & Co.

Photogravure Goupil

Reproduced by permission of Franz Hanfstaengl

THE FLAGELLANTS.

CARL MARR.

(*American School.*)

ENTRANCE, ILLINOIS BUILDING.

The Flagellants is the name given to certain bodies of fanatic enthusiasts who at different times from the thirteenth to the sixteenth centuries made their appearance in Europe, proclaiming the wrath of God against the corruption of the times. Also, when prayer proved powerless against famine and the plague, they attempted by self-inflicted scourgings to atone for the sins of mankind. In large and disorderly bands—frequently headed by priests and by fanatics dressed as monks, bearing aloft banners and crucifixes, their breasts and shoulders bare, and their faces concealed by a hood or mask, each armed with a heavy knotted scourge weighted with lead or iron—they marched from town to town, chanting hymns of vengeance and woe.

Mr. Carl Marr, though of German parentage and now a resident in Munich, passed his boyhood in Milwaukee, and is one of the most talented of our younger artists.

B. W. CLINEDINST.

THE WATER-COLORIST.

Copyright, 1894, by C. Klackner.

LOST ON THE GRAND BANKS.

WINSLOW HOMER.

(American School.)

Winslow Homer's "Lost on the Grand Banks" brings home to us one of the greatest dangers of the fisherman's life. The trawls used are long and heavy lines baited at intervals of a few feet. At every tide these lines, kept in place by floating casks, must be examined and the fish on the hooks taken off. For this purpose the men put off from the schooners in dories; but sometimes the fog shuts down suddenly, there is no response to their shouts, and they are cut off from their fellows to face the prospect of a terrible death.

B. W. CLINEDINST.

THE WATER-COLORIST. B. WEST CLINEDINST. *(American School.)*

Mr. Clinedinst shows us an enthusiastic student of a charming art. His amateur artist might be a professional, from her absorption in her work, and we may be sure that the flowers before her will be rendered conscientiously.

The artist, who was born in Woodstock, Virginia, in 1860, and studied in Paris under Cabanel and Bonnat, has had a studio in New York since 1885, and has become recognized as a talented painter of the figure and a successful illustrator.

A. BROUILLET

Copyright 1893 by A. Brouillet.

Typogravure en couleurs Boussod, Valadon & Cie, Paris.

PORTRAIT OF Mlle DARLAUD

(*French School.*)

A. BROUILLET.

The artist is one known in the French school as "a youth," a term sometimes applied to a painter already advanced in years but painting with freedom, without subservience to the principles of the classical school, and taking his subjects as he chooses, drawing his inspiration from everything that passes before his eyes. M. Brouillet, however, is really young. He was born about 1858, at Charroux, in the Department of Vienne, France. He exhibited for the first time in 1881, and since then has gained one success after another. In 1884 he obtained a special recom-

se called *La Bourse de Voyage*, a sum of money given to an artist in order he may travel where he pleases for the purposes of his art.

After having painted Nature — the scenes of rustic life — M. Brouillet devoted self to interiors and to portraits, subjects in which his treatment has become e and more refined. He has a taste for choice themes, and he paints portraits vomen—a happy career for an artist when he is successful. His "Portrait of :. Darlaud" has made him quite fashionable. The subject is charming, as all s knows. Mlle. Darlaud has no time to live at home and spin; she appears ılarly every evening at the Vaudeville Theater or at the Gymnase Theater, ele-:ly attired in the fashion of to-morrow. Her toilets are described in the news-ers. She depends for pleasing upon her beauty. She is one of those Parisian esses of whom only beauty is asked in return for applause, and who, tired of essing only the reputation of being pretty women, resolve to prove their talent.

THE BIRTH OF THE PEARL. ALBERT MAIGNAN. (*French School.*)

The artist, who was born in Beaumont, France, is known by his historical paint- and his masterpiece, "The Death of the Sculptor Carpeaux," which gained the al of honor at Paris in 1892, the highest award which the jury can give.

"The Birth of the Pearl" is an allegorical painting, which gives the artist opportunity to display the brilliancy of his palette. Love plunges into the), and in a pearl-oyster shell awakens the slumbering goddess, who one day, ashore by the waves, will enchant mortals under the name of Venus Astarte. ne resists; a wound is made, and from it flows the life-fluid which

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After having painted Nature — the scenes of rustic life — M. Brouillet devoted himself to interiors and to portraits, subjects in which his treatment has become more and more refined. He has a taste for choice themes, and he paints portraits of women—a happy career for an artist when he is successful. His "Portrait of Mlle. Darlaud" has made him quite fashionable. The subject is charming, as all Paris knows. Mlle. Darlaud has no time to live at home and spin; she appears regularly every evening at the Vaudeville Theater or at the Gymnase Theater, elegantly attired in the fashion of to-morrow. Her toilets are described in the newspapers. She depends for pleasing upon her beauty. She is one of those Parisian actresses of whom only beauty is asked in return for applause, and who, tired of possessing only the reputation of being pretty women, resolve to prove their talent.

THE BIRTH OF THE PEARL. ALBERT MAIGNAN. (*French School.*)

The artist, who was born in Beaumont, France, is known by his historical paintings and his masterpiece, "The Death of the Sculptor Carpeaux," which gained the medal of honor at Paris in 1892, the highest award which the jury can give.

"The Birth of the Pearl" is an allegorical painting, which gives the artist an opportunity to display the brilliancy of his palette. Love plunges into the deep, and in a pearl-oyster shell awakens the slumbering goddess, who one day, cast ashore by the waves, will enchant mortals under the name of Venus Astarte. Venus resists; a wound is made, and from it flows the life-fluid which is transformed into pearls.

Copyright, 1894, by Albert Maignan.

ALBERT MAIGNAN.

THE BIRTH OF THE PEARL.

Who is being fooled

WHO IS BEING FOOLED?

JOSÉ JIMENEZ Y ARANDA.

(*Spanish School.*)

NEW JERSEY BUILDING.

Under the title "Who is being Fooled?" Señor José Jimenez y Aranda gives us an incident of Spanish life in a Castilian city at the close of the last century. The incident might have happened anywhere. A *fiancée* and her future husband have presented themselves, with their witnesses, before the notary and are about to sign the marriage contract. A discarded beauty has forced her way in at the critical moment, and, with arms akimbo, deluges the bridal pair with abuse and brings the proceedings to an end. The notary's pen is paralyzed; the would-be bride answers her rival with spirit, and is apparently quite ready also to scratch her face, while the royal cuirassier, or king's guardsman, strokes his mustache and remains neutral between the two beauties who lay claim to him. In the foreground a servant stirs the embers of the fire. The others are dumfounded, and the porter guards the door against the old woman—probably the mother of the discarded one—who tries to get in and lay her grievance before the notary.

Señor José Jimenez y Aranda, who must not be confounded with the painter, Louis Jimenez, one of whose pictures we recently published, belongs to the contemporary school which follows the traditions of Don Francisco de Goya, and which devotes itself to the reproduction of Spanish scenes of everyday life.

PORTRAITS. G. DUBUFE. (*French School.*)

G. DUBUFE.

This family group of three persons represents the family of the painter. It is a souvenir which M. Dubufe has wished to keep in his own home, and it is one of his first portraits. The oldest child holds the youngest, and is playing at being "mamma." The three together make a charming group of light colors against the dark background. M. Dubufe has completed his gallery of family portraits by painting his wife walking—a picture which will take its place also in the hospitable home, where the artists of Paris are wont to gather around the master, who is the treasurer of the National Society of Fine Arts and an organizer of the *Salon* of the Champs de Mars.

Copyright, 1894, by G. Dubufe.

G. DUBUFE.

PORTRAITS.

Typogravure en couleurs Boussod, Valadon & Cie, Paris.

THE SONATA

IRVING R. WILES.

(*American School.*)

IG R. WILES.

The two girls in evening dress, who devote themselves wit such grace to music, have apparently come to some bar whic requires more than ordinary skill. Those who doubt tha woman can hold a violin without awkwardness need only loo at this fair violinist to be assured of the contrary. Everythin here has a certain daintiness about it—figures, dress, colo and lights—and reflects Mr. Wiles's well-known love of grace ful things. Irving Ramsey Wiles is the son and the pupil o the well-known artist, Lemuel M. Wiles. He was born i New York, in 1862, and went from his father's studio to the Art Student in New York. In 1877 he visited Paris, and studied for two years unde efebvre and Carolus Duran. In 1879 he had some water colors at th on of the American Water-Color Society of that year which were so goo tract immediate attention. Since then his career has been one of remark cess. At the National Academy Mr. Wiles took the third Hallgarten priz , and the Clarke prize in 1889. He is an associate of the Nationa y, a member of the Pastel Club, of the Society of American Artists, an American Water-Color Society. At the Paris Exposition of 1889 he receive orable mention. Mr. Wiles has a studio in New York. His work as a or and teacher is almost as well known as the products of his easel.

LANCERS ON THE MARCH. JOSÉ CUSACHS Y CUSACHS. (*Spanish School.*)

t to the *genre* painters, it seems fair to say that the military painters pla ger part in modern Spanish art, and the picture before us is an excelle ion of the school. It is one of three paintings of similar subjects whic st—who signs his pictures simply J. Cusachs—exhibited at Chicago. Th a barren upland in Spain, with cacti growing beside the road and whi uildings in the distance on the left. A regiment in heavy cape overcoa ked helmets, the pennants drooping from their lances, ride slowly along th rn road under a somber sky. They are fulfilling some routine duty, pe change of quarters, and there is none of the excitement of a campaig ng line plods steadily onward; but though the journey may seem dull to th their helmets and lances form points of light in the landscape, and the has a picturesqueness which is appreciated by the spectator.

or Cusachs lives in Barcelona, and represents the Barcelona school of painte ary *genre*.

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The two girls in evening dress, who devote themselves with such grace to music, have apparently come to some bar which requires more than ordinary skill. Those who doubt that woman can hold a violin without awkwardness need only look at this fair violinist to be assured of the contrary. Everything here has a certain daintiness about it—figures, dress, color, and lights—and reflects Mr. Wiles's well-known love of graceful things. Irving Ramsey Wiles is the son and the pupil of the well-known artist, Lemuel M. Wiles. He was born in Utica, New York, in 1862, and went from his father's studio to the Art Students' League, in New York. In 1877 he visited Paris, and studied for two years under Jules Lefebvre and Carolus Duran. In 1879 he had some water colors at the exhibition of the American Water-Color Society of that year which were so good as to attract immediate attention. Since then his career has been one of remarkable success. At the National Academy Mr. Wiles took the third Hallgarten prize in 1886, and the Clarke prize in 1889. He is an associate of the National Academy, a member of the Pastel Club, of the Society of American Artists, and of the American Water-Color Society. At the Paris Exposition of 1889 he received an honorable mention. Mr. Wiles has a studio in New York. His work as an illustrator and teacher is almost as well known as the products of his easel.

LANCERS ON THE MARCH. JOSÉ CUSACHS Y CUSACHS. (*Spanish School.*)

Next to the *genre* painters, it seems fair to say that the military painters play the larger part in modern Spanish art, and the picture before us is an excellent illustration of the school. It is one of three paintings of similar subjects which the artist—who signs his pictures simply J. Cusachs—exhibited at Chicago. The scene is a barren upland in Spain, with cacti growing beside the road and white farm buildings in the distance on the left. A regiment in heavy cape overcoats and spiked helmets, the pennants drooping from their lances, ride slowly along the well-worn road under a somber sky. They are fulfilling some routine duty, perhaps a change of quarters, and there is none of the excitement of a campaign. The long line plods steadily onward; but though the journey may seem dull to the soldiers, their helmets and lances form points of light in the landscape, and their march has a picturesqueness which is appreciated by the spectator.

Señor Cusachs lives in Barcelona, and represents the Barcelona school of painters of military *genre*.

JOSE CUSACHS Y CUSACHS.

LANCERS ON THE MARCH.

STANHOPE A. FORBES. A. R. A.

Copyright 1891 by G. McCulloch

Photogravure Coupé

Forging the Anchor

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FORGING THE ANCHOR.

STANHOPE A. FORBES.

(*English School.*)

INDIANA BUILDING.

Mr. Stanhope A. Forbes, a member of the Royal Academy of London, has, since the Paris Exposition of 1889, acquired a high rank outside of England; for the British section at the Exposition was admirably represented, and he obtained a gold medal from the International Jury. His success was fully confirmed at a later Paris *Salon* by his picture "Forging the Anchor." The Fine Arts Committee, empowered to buy paintings for the Paris Luxembourg Museum, expressed the wish to have the picture for the museum, but it had already been bought by Mr. G. McCulluch, of Melbourne, and the artist could only thank the committee for an honor which thus added greatly to the value of the work.

We see the interior of the foundry, the blacksmiths striking with rhythmic precision, their faces lighted up by the reflections of the white-hot iron that emits a shower of sparks as it takes shape under the heavy blows. What particularly impressed the public and the artists in Mr. Forbes's work was the realistic atmosphere of the foundry, its heavy shadows broken by the glare from the fire and the daylight creeping in through the narrow window, and the hot, smoky vapor which the artist has so well succeeded in suggesting.

THE HOLY FAMILY. F. V. DUMOND. (*American School.*)

Mr. Dumond's "Holy Family" received a medal at the Paris *Salon* of 1890, and is the most ambitious work to the credit of this young American painter. St. Joseph and the Virgin Mary sit at the humble board. The scanty interior is made radiant by the shining angel, who stands opposite, ready to administer to the travelers' wants.

Frank V. Dumond was born in Rochester, New York, in 1865, and began art work by drawing illustrations for *Harper's Weekly*, attending at the same time the night classes of the Art Students' League. In 1888 he visited Paris, where he studied under Boulanger and Lefebvre, and for a short time under Constant. From 1888 until 1892 he worked hard upon large pictures, finishing and sending to the *Salon* the three shown at Chicago last summer: "The Holy Family," "Christ and the Fishermen," and "Monastic Life." The first named was painted in 1890, at Crécy-en-Borie, a hamlet east of Paris.

F. V. DUMOND.

THE HOLY FAMILY.

MADAME F. FLEURY

Copyright 1893 by F. Fleury.

Typogravure en couleurs Boussod, Valadon & Cie, Paris.

A PARISIENNE

T VIRGINIA BUILDING.

and her hands gloved, as if she was ready to go out or was expecting some company which had not come, the *Parisienne* doubtless is tired of waiting. She passes the time in taking one after another from a bunch of daisies a flower, of which she asks its secret. She pulls out leaf by leaf, murmur-ves me—a little—much—passionately." This she begins over again, al, more slowly as she proceeds, fearing the final result.

Fanny Fleury is herself a *Parisienne* of Paris, which contains a number orn between the boulevards and the Panthéon who are *Parisiennes* only : is difficult to define the word, which contains a whole psychology; istens to them, all the women born in this region would wish to be *nes*—which, alas, is not the case.

REQUIESCAT. BRITON RIVIÈRE. (*English School.*)

ivière, one of the most distinguished of the English painters of the n in London, August 14, 1840. His father, William Rivière, was a rawing at Chiltenham College, and afterward at Oxford, where Briton gree in 1867. Previous to this, in 1859, he had shown two early the Royal Academy, but his work attracted comparatively little atten- exhibited "The Poacher's Nurse," in 1866. In 1876 he obtained a Centennial Exhibition. In 1878 he was elected an A. R. A., and he ll member of the Royal Academy in 1881. He has devoted himself ing of animal life in large part, but, like Landseer, in a sense, he has nals with human attributes. He has used them neither simply as ma- color scheme nor as incidents, but he has approached them in an pathetic attitude, and has emphasized qualities which they share in h humanity. He has also chosen many mythological, religious, his- ther themes, which have been treated in pictures of marked importance. iment of Briton Rivière's pictures is usually so clearly defined that seems superfluous. There is nothing to be added to his expression of

A PARISIENNE.

MADAME F. FLEURY.

(*French School.*)

WEST VIRGINIA BUILDING.

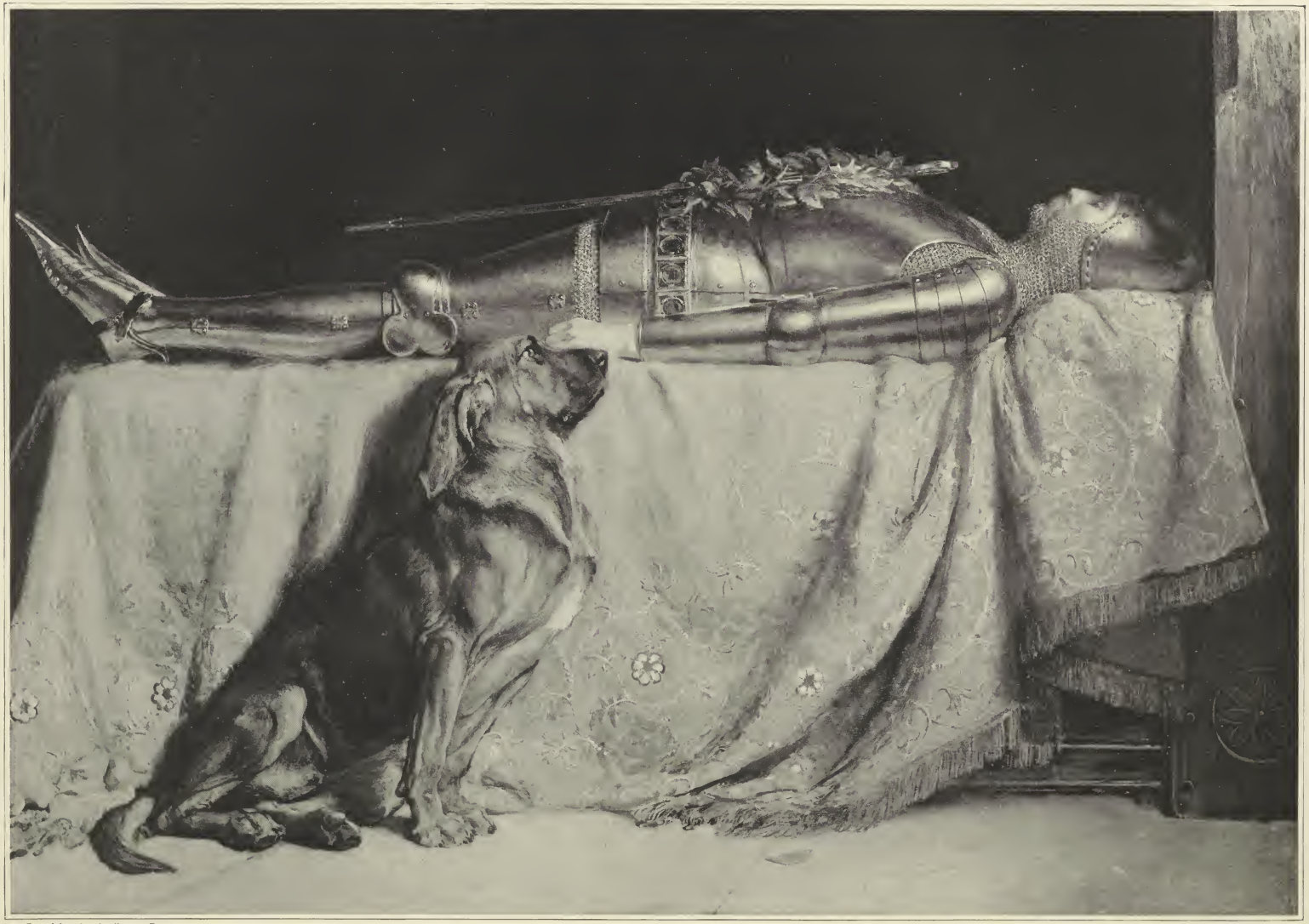
Seated before a table loaded with flowers, her hat on her head, her veil dropped, and her hands gloved, as if she was ready to go out or was expecting some company which had not come, the *Parisienne* doubtless is tired of waiting. She passes the time in taking one after another from a bunch of daisies a flower, of which she asks its secret. She pulls out leaf by leaf, murmuring, "He loves me—a little—much—passionately." This she begins over again, petal by petal, more slowly as she proceeds, fearing the final result.

Madame Fanny Fleury is herself a *Parisienne* of Paris, which contains a number of women born between the boulevards and the Panthéon who are *Parisiennes* only by birth. It is difficult to define the word, which contains a whole psychology; and if one listens to them, all the women born in this region would wish to be true *Parisiennes*—which, alas, is not the case.

REQUIESCAT. BRITON RIVIÈRE. (*English School.*)

Briton Rivière, one of the most distinguished of the English painters of the day, was born in London, August 14, 1840. His father, William Rivière, was a teacher of drawing at Chiltenham College, and afterward at Oxford, where Briton took his degree in 1867. Previous to this, in 1859, he had shown two early paintings at the Royal Academy, but his work attracted comparatively little attention until he exhibited "The Poacher's Nurse," in 1866. In 1876 he obtained a medal at our Centennial Exhibition. In 1878 he was elected an A. R. A., and he became a full member of the Royal Academy in 1881. He has devoted himself to the painting of animal life in large part, but, like Landseer, in a sense, he has invested animals with human attributes. He has used them neither simply as material for a color scheme nor as incidents, but he has approached them in an entirely sympathetic attitude, and has emphasized qualities which they share in common with humanity. He has also chosen many mythological, religious, historical, and other themes, which have been treated in pictures of marked importance.

The sentiment of Briton Rivière's pictures is usually so clearly defined that explanation seems superfluous. There is nothing to be added to his expression of the dumb sorrow of this faithful bloodhound, whose head is raised wistfully toward the cold hand of the mail-clad knight—faithful even to the end.



Copyright, 1894, by Briton Rivière.

BRITON RIVIÈRE.

REQUIESCAT.

Copyright 1894 by A. Wallander

Photogravure Goupil

Poulterers

POULTERERS.

A. WALLANDER.

(*Swedish School.*)

NEBRASKA BUILDING.

This admirable example of a wholesome realism illustrates the effective use which can be made of a delicate medium—pastel. In point of force and robustness the picture held its own when surrounded by oil paintings at the exhibition in the galleries of the Fine Arts Society in New York, which followed the close of the Columbian Exposition.

Nothing could be more sincere and straightforward than the artist's delineation of his subject. The weather is cold, as one may see by the closely buttoned coat, but the half-benumbed fingers move steadily through their task, and the wife at least wears a look of cheerfulness. The husband stares into vacancy. Perhaps the grouse beside him and the bird between his knees recall younger days, when he, too, knew the tingling pleasure of outdoor sport and roused the coverts with his gun. It is a simple, homely subject, but one good to look upon—sympathetic, and full of human interest.

M. Wallander resides in Stockholm, but, like Anders L. Zorn, he has rounded out his art education in Paris, and his promise has been recognized outside of his own country.

EMBARKATION OF EMIGRANTS AT ANTWERP. EDGARD FARASYN. (*Belgian School.*)

EDGARD FARASYN.

The great steamer, lying at her pier in Antwerp, is almost ready to turn her prow westward. A procession of heavily laden emigrants and stevedores passes up the gang plank in the background. Immediately before us youth and old age, doubt, fear, and unconsciousness are gathered as the decisive moment draws near. Meantime the officers shout and gesticulate, to hasten on the work, for the hour of sailing is close at hand.

M. Farasyn's large painting was one of the most conspicuous and interesting of the pictures in the Belgian Section at Chicago, and its popularity insures a welcome for our reproduction. The artist is a successful painter of *genre* and more important figure compositions, who holds a high rank in his own country, and has gained recognition elsewhere. His home is in Antwerp.

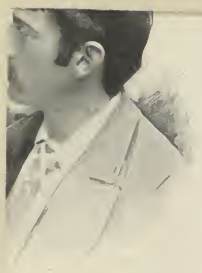
Copyright, 1894, by EDGARD FARASYN.

EDGARD FARASYN.

EMBARKATION OF EMIGRANTS AT ANTWERP.

Typogravure en couleurs Boussod, Valadon & Cie, Paris.

THE FISHERMEN'S DEPARTURE



L. P. DESSAR.

rations of the fishermen better understood. At the foot of the cross, bareheaded and with cast-down eyes, these hardy mariners burn their votive candles and make their vows for a safe expedition. A most pathetic little figure is that of the white-capped child who stands with the group, its mother's arm around it. Near the water we see one of the fishermen kissing his babe good-by, and still farther on they are pushing the boats into the water. The sails of the fishing are already up, and in a few moments the women and children will be waving farewells from the shore. The departure of the fleet is a serious thing for such llage as this, for the cruises are long, sometimes even to the Newfoundland :s, and every male between fifteen and sixty is expected to take his part in the ng. Some of those who are saying good-by will never return, and it is this ght that renders the event a solemn one in the eyes of all—men, women, and lren. At best it will be weary months before the men see these quaint little that make for them the dearest place on earth.

Louis P. Dessar was born in Chicago, in 1860, of French parentage, and came New York in 1883 to study at the Art Students' League. For the last five s he has been in Paris studying at the *École des Beaux Arts*. One of his ures received an Honorable Mention at the *Salon* of 1892.

AN ANNAM TIGER. GUSTAV SURAND. (*French School.*)

In painting the magnificent royal tiger which is to be found in the mountains ıding Tong-king—or Tonquin—on the north as far as the south of lower hin-China, M. Surand has possibly followed a patriotic as well as an artistic ulse. The French holdings in that distant region have been the subject of roversy at home as well as the cause of war in the country itself. France has ıed the danger of pressing too closely upon the territory of other nations, and Siamese affair followed the war in Tong-king with a burden of threatening plications. Yet the patriotic Frenchman clings to every foot of land which his ıtry has controlled, and perhaps M. Surand's splendid beast is a reminder of artist's expedition with the French troops. In any case, he has interpreted t intimately the royal consciousness of power and superb disdain of this noble e, and the picture bears abundant witness to the promise of this brilliant sian animal painter.

THE FISHERMEN'S DEPARTURE.

L. P. DESSAR.

(*American School.*)

L. P. DESSAR.

The lowering skies of Brittany cast a gloom over the scene, which perhaps serves to make the devotional preparations of the fishermen better understood. At the foot of the cross, bareheaded and with cast-down eyes, these hardy mariners burn their votive candles and make their vows for a safe expedition. A most pathetic little figure is that of the white-capped child who stands with the group, its mother's arm around it. Near the water we see one of the fishermen kissing his babe good-by, and still farther on they are pushing the boats into the water. The sails of the fishing craft are already up, and in a few moments the women and children will be waving their farewells from the shore. The departure of the fleet is a serious thing for such a village as this, for the cruises are long, sometimes even to the Newfoundland banks, and every male between fifteen and sixty is expected to take his part in the fishing. Some of those who are saying good-by will never return, and it is this thought that renders the event a solemn one in the eyes of all—men, women, and children. At best it will be weary months before the men see these quaint little huts that make for them the dearest place on earth.

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Copyright, 1894, by Gustav Surand.

GUSTAV SURAND.

AN ANNAM TIGER.

Copyright 1894 by J. L. Gerôme

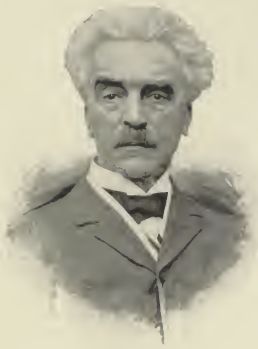
Photogravure Goupil

The Serpent Charmer

THE SERPENT CHARMER.

J. L. GÉRÔME.

(French School.)



J. L. GÉRÔME.

This famous artist, a sculptor of talent as well as a great painter, has attempted a vast variety of subjects. His first marked success, "The Cock Fight," was a theme borrowed from the ancients; upon the other hand, the carnival scene—the "Duel between Pierrot and Harlequin," now in the gallery of the Duc d'Aumale—is essentially an impressive page from the life of to-day. Finally, let us recall his pictures of Oriental life, of which the most notable and successful depict scenes of the present time.

In this painting, which was loaned by Mr. Alfred Corning Clarke, we see the tiled hall of a Persian palace. The old chief, pipe in hand, and his curved scimiter hanging at his belt, watches the performance. Standing upright and completely naked, the young Arab, a boy of perhaps fifteen years of age, allows the boa to wind itself around his body. An aged fakir, crouched on the ground, plays upon his flute, and at the music the serpent raises its flat head and sends forth hiss after hiss. This picture proved one of the most popular of the works in the loan exhibition at Chicago.

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G. A. REID.

THE FORECLOSURE OF THE MORTGAGE.

Copyright, 1894, by Sarah P. Ball Dodson.

THE MORNING STARS. SARAH P. BALL DODSON. (*American School.*)

The graceful fancy that inspires Mrs. Dodson's picture, "The Morning Stars," has been used by many painters, but not often more effectively than by this American artist. Each of these floating nymphs bears aloft her glittering star, while the leader waves a torch and beckons onward her endless throng of followers. The chief figures of the composition form a group of remarkable grace and movement. Mrs. Dodson is an American who studied in the West, and has had pictures at several exhibitions in Chicago. She is now settled in Brighton, England.

SARAH P. BALL DODSON.

THE FORECLOSURE OF THE MORTGAGE. G. A. REID. (*Canadian School.*)

Mr. George Agnew Reid, a talented and progressive painter of the figure, whose home is in Toronto, was born in the province of Ontario, Canada, in 1860. He studied art in Toronto, Philadelphia, and Paris, and since 1888 has sent pictures regularly to the *Salon*.

G. A. REID.

"The Foreclosure of the Mortgage" tells its story vividly. The head of the family is disabled by sickness, and at last the struggle has ended adversely, and the sheriff's officer has appeared with the dreaded announcement which means homelessness and ruin.

Copyright 1893 by L. Doucet.

Typogravure en couleurs Boussod, Valadon & Cie, Paris.

PORTRAIT OF Mlle M. DU M. C...

L. DOUCET.

As M. Doucet has already appeared in this collection of pictures, it is not necessary to repeat what has been said concerning his tendencies and his successes. He is remarkable in the variety of his subjects. One day he paints with a strong hand a group of old men near a hedge illumined by sunshine, and under this picture he writes "My Relatives," thus giving us a family portrait and something peculiarly his own. Another day he paints "A Garden Party," with elegant women and exquisite young men. On the morrow he gives us a study of nude anatomy. If you believe him attached to one style of subject, he passes quickly to another, and excels in all. Pupil of the Villa Medicis, he would seem to be called to classic painting; but he is fantastic when he chooses.

The "Portrait of Mademoiselle M. du M. C." hides a personality under four anonymous letters, but it is impossible that the Japanese robe should not reveal the incognito of Mademoiselle M. du M. C., even if the crown and armorial bearings did not make known her name.

ALICE—A PORTRAIT. WILLIAM M. CHASE. (*American School.*)

WILLIAM M. CHASE.

Like everything that Mr. Chase does, this winsome portrait, entitled "Alice," is full of artistic vigor. This is one of the many score of excellent portraits scattered through the country which have carried Chase's name far and wide, and by their technical excellence may be said to raise the standard of native portrait painting wherever they go.

William Merritt Chase, perhaps the best known of the younger school of American artists, was born in Franklin, Indiana, in November, 1849. His first lessons were from an Indianapolis painter named Hayes, but his real studies began when he came to the National Academy of Design, and worked in New York under J. O. Eaton. From 1872 to 1878 Mr. Chase was at the Academy of Munich, under Wagner and Piloty. On his return to New York he began a connection with the Art Students' League, which has continued ever since. As a teacher Mr. Chase's influence has been perhaps wider

L. Doucet –
87

PORTRAIT OF MADEMOISELLE M. DU M. C.

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WILLIAM M. CHASE.

ALICE—A PORTRAIT.

French and English Sculpture in South Court
Fine Arts Building

SOME NOTES ON DUTCH ART

By HUBERT VOS, Acting Royal Commissioner of Fine Arts for Holland

HUBERT VOS.

IT has been often said that since distances have become a mere myth, art has been generalized, and that consequently there are no longer different schools of art in different countries. I take the liberty to think differently. If Rembrandt can be considered a Dutch painter, then there is a Dutch school. It is a school that has adopted his palette as its national flag, and wisely follows his interpretation without the slightest idea of copying him. There is an English school, very much alive; an Italian and a Spanish, very much dead; a German, becoming rapidly Dutch; and a Scandinavian, already very Parisian. Above all stands the Parisian school of art. It is mostly French, partly international. It is the true expression of our restless *fin-de-siècle* feelings. The Dutch school is the reverse. It is the expression of our meditative sentiments. The influence of the Parisian school is highly stimulating. It is a powerful tonic, often intoxicating, and it produces the very essence of art. The influence of the Dutch school is sobering. It produces love, not passion, and invariably brings the artist back to the old masters. There is no "bad" art. Both tendencies are good, and will produce great masterpieces.

The Dutch are, perhaps, with the Japanese, the only artistic people who have remained true to their greatest masters, for the reason that their greatest masters expressed so fully the sentiments of their own country. And as both Japan and Holland have so well preserved their customs and habits, so also have they preserved the national character of their art unchanged. The Dutch painters, like the Japanese, have a technique of their own which they have inherited. Both find their subjects in the daily life of their busy people. Both find delight in telling in a simple but most pictorial way of the quaint little corners, bridges, slips, and pastures of which they are fond. The Japanese love to paint their rich-colored, long-tailed birds; the Dutch delight in painting their many-colored cows.

The modern Dutch school, with Josef Israëls as its leader, has had a great influence on modern art, and at Jackson Park there were more Dutch pictures, and pictures painted by close followers of the Dutch school, scattered about in almost every section, than were hung in the Holland Section. But the Dutch Section was "Dutch" from beginning to end. Entering the Holland Section, you were in Holland and nowhere else. If the school of 1830 has frightened many an artist by the disastrous effects of bitumen, the Dutch have been as true to their beloved grays, browns, and blacks as religious people are to their Bible. The Holland Section was the most complete and the most representative collection of the modern Dutch school ever brought together, and all the credit is due to my honorable colleague, M. H. Mesdag, who spared no energy, no work, or money to complete the collection and make it an object-lesson for artists, students, and teachers. I believe that the success of the Holland Section is the crown of a period of the Dutch school which will become historical, and will, I fear, soon belong to the past. Three of the most typical pillars of that school have lately died—Bosboom, Mauve, and Artz. Some of the best are getting very old, and the younger have reared a different temple, which may or may not stay, and belongs to the future. Holland has no sculptors, no portrait painters, because the Government does not protect art, and the wealthy people of Holland have not space, I suppose, to hang any more works of art. A portrait painter in Holland can earn, if he is successful, about as much as a shoemaker or a carpenter here. Certainly it sounds very poetical for an artist to starve, but the Dutchman is, after all, a practical man and a positivist, and it takes him a long while before he will change the methods he has seen his father use. I fear that for several centuries to come Dutch pictures and water colors will be made by little Mesdags and little Israëls and little Mauves, and exported all over the world like Edam

cheeses, and they will be manufactured like Edam cheeses also. But this popularity and that wholesale imitation are the best proof of the truly great quality of Dutch art.

The lessons to learn from the Holland art exhibit at the World's Columbian Exposition are: "Be yourself," "Paint your surroundings," "Learn to love what you have got." If the Dutch artists had stopped in their studios instead of planting their easels in the streets, in ditches, on the seashore, or in farmers' cottages, there would have been no Dutch school.

Perhaps some day it will be acknowledged that certain of the best specimens of modern Dutch art might have been painted by some of the best old masters. It is probable that for centuries the quaint old towns of Holland will still bear the stamp of a Rembrandt, or a Hobbema, or a Van der Meer, or a Pieter de Hoogh. I am absolutely convinced that Israël's "Alone in the World" would hold its own in the best selected collection of the greatest pictures ever painted. I see the same qualities in certain church interiors by Bosboom that I see in some of Rembrandt's work. Mauve has obtained sometimes as much atmosphere and depth as I ever saw in a De Hoogh or a Van der Meer, while the pathos in some of Maris's town views is unparalleled; and I dare say that nobody ever painted a stronger and more luminous "Marine" than some of Mesdag's best productions. Neuhuys has painted a little *genre* picture in the old Düsseldorf or Munich style, highly finished, and the respective values established with the greatest care; the only difference between his picture and theirs is that his are *art*, while theirs are not. Students who compare the two can see for themselves what art means—something that can not be defined.

THE EVOLUTION OF MODERN ITALIAN ART

By CHEVALIER ANGELO DEL NERO

OFFICIAL REPRESENTATIVE AND SPECIAL ENVOY OF THE ITALIAN ARTISTS TO THE EXECUTIVE COMMITTEE OF THE WORLD'S COLUMBIAN EXPOSITION
SPECIAL COMMISSIONER TO ITALY FOR THE DEPARTMENT OF FINE ARTS OF THE EXPOSITION
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ANGELO DEL NERO.

WHEN the inconstant goddess Fortune, from her magnificent temple of gold and alabaster—one of the gems of ancient Rome—listened no more to her fervent worshipers, Victory abandoned the Roman legions. The foundation of an empire, ending its limit with the world, gave way, and soon a colossal ruin took its place.

The overflow of barbarism could destroy by fire and pickaxe superb monuments, the emanation of a divine genius; but this fire, instead of suffocating that genius, purified its spirit—the immortal spirit of the classical Italian land, which, apparently buried with the sensualism of the pagan masterpieces, revived under the pure and vivifying breath of Christianity. The frescoes of Pompeii and Herculaneum, hidden under the lava of Vesuvius, were resuscitated, and transformed into the pious symbols of primitive mural painting. The nudity of the bronze idols was recast in the modest grace of an ideal Madonna. The spirit triumphed, and, like a fertile seed, sprang from the earth in rich blossoming, and the fruits it gave were poesy, sentiment, and beauty, whose perfume crossed the blue waves of the Tyrrhenian and Adriatic Seas, passed over the snowy tops of the Alps, and again Rome mastered the world, but not with the gladiator's dagger in hand; this time it was a conquest of love. And then a score of artists, their docile brushes guided by high religious feeling, created the charming ingenuousness of the early Italian school which influenced France and Flanders.

The majestic remains of the pagan temples, the superb marble effigies of Roman heroes, the elaborate

chiseled gold ornaments of the Etruscan era, caused the glorious sun of the *Renaissance* to rise and vivify every artistic germ; and we see Italian artists called by foreign sovereigns to their courts to communicate the sublime fire, the natural patrimony of Italy. And that spark gave life and birth to the Flemish, Spanish, and French schools, and to the British and the German.

Under the immediate influence of art, civilization gained ground rapidly, making the people gentle and refined in taste. In almost everything the need was felt of the touch of Art, and Italy and Rome became the dream of all living artists, the goal of a continuous pilgrimage—perpetual tribute of respect to the acknowledged cradle of art, the Eternal City.

A noble emulation was soon born between the different regions of the peninsula. The Sicilian, Neapolitan, Roman, Florentine, and north Italian schools—this embracing Venetia, Lombardy, Piedmont, and Liguria—flourished and affirmed their individuality on typical canvases. But, like the characteristic dialects derived from one mother tongue, those different schools show one point of contact—atmosphere. No one could long resist the sublime attractions of an art whose conspicuous qualities are Truth and Nature, with rational impressionism and a complete absence of conventionalism.

This complex modern Italian school has discovered and possesses the secret of the subject. Its productions always interest, speak, appeal, subdue. Even the sketched single figures, the landscape of the deserted Campagna, the outline of the sea, possess something mysterious and vital.

At that wonderful revelation of the artistic power of a great people, who have of a sudden taken their own place in art—and a prominent place, the World's Columbian Exposition—crowds of visitors, artists, and amateurs were fascinated by the depth and strength of Roman water colors, the transparency of the Venetian horizons, the poesy of the plains of Lombardy, the grace of the Florentine maiden, and by the classical beauty and purity of design of the Italian marble and bronzes.

It is to be regretted that at Chicago the Italian schools were not as broadly illustrated and represented by their acknowledged chieftains and meritorious followers as they should have been. Yet with singular taste a selection was made of the gems, and the purest ones chosen to appear in THE ART OF THE WORLD, and to give one by one and as a harmonious whole a comprehensive idea of the individual rendering of art in Italy. Corelli, Aureli, the lamented Ferraresi, Pennachini, De Tommasi, Tiratelli, Prati, Dall 'Oca Bianca, and Joris may be studied here in admirable examples.

After a noble labor of centuries Italian Art is now resting on her throne of laurels, lovingly and proudly watching the course pursued by the other great schools, whose successes must be traced back to her, the universal teacher and the prolific mother of them all.

IN THE AMERICAN SECTION

BY THE EDITOR

THE record of American art at the Columbian Exposition can be closed with a congratulatory note which has no ring of boastfulness. There has been the criticism, which we have heard perhaps too often, that American art is not American, but a reflection of foreign schools. Yet the election figures of a presidential year are compared with those of the previous presidential election, not with those of the year before, and so our first standard of comparison must be the art work of Americans at the Centennial Exposition. In 1876 Düsseldorf was still reflected in the paintings of a school familiarly classified as "Hudson River" art—a school whose earnestness, sincerity, and real achievements are held too lightly to-day. At Chicago we found that our artists had studied to good purpose the lessons of every art center. So much, then, has been gained—catholicity, breadth of view, an enlargement of technical range, an infinite advance in craftsmanship. The arts of sculpture, architecture, etching, wood-engraving, illustration, and the various forms of decorative design, have shown an equal gain; and the

same impulse is finding expression in sculpture and municipal art societies, in the proper decoration of public buildings, and in the closer scrutiny of the æsthetic aspect of public monuments, coins, medals, or book covers. Our consciousness of this advance was confirmed and formulated by the Columbian Exposition.

There remains the question of individuality—of a distinctive American school, which flutters the hypersensitive like the search for a distinctive school of American literature or the supreme American novel. When we have one we shall have the other. Meantime, in one case as in the other, there will be sporadic or local examples of true artistic individuality, but a general cosmopolitanism. Individuality, like that of the lamented George Inness or Winslow Homer, must always be as isolated as the art of Millet and Delacroix and Corot among the artists of their time in France. No one of our own masters has had a definite and long-continued following. There is no American school to represent our artists collectively, and if the whole subject of art did not lend itself so readily to vague generalizations we should hear less of this demand for a "national school." The time for this has not come, and, with the close international ties of the present and future, "national schools" must of necessity be less and less sharply defined. Many of our younger artists repeat their Parisian masters; many of them have not learned to look for themes at home. These weaknesses were recognized at Chicago, but only a pessimist could fail to hold the balance true and to recognize the splendid energy, adaptability, and promise of American art in days which we are told are those of decadence.

As compared with most of our associates, we showed a fair ratio of artists of a truly individual talent; and so far as modernness and elasticity of technique were concerned, American artists more than held their own. Sufficient time has passed to allow the consensus of opinion to formulate itself, and if I read it rightly, the Scandinavian and American Sections are remembered as the most brilliant displays of the Exposition. If the "grand manner" was very little in evidence in the American Section, it was because the "grand manner" is universally out of date. Modern military painters show us the humanity of the individual soldier—not the God of War. The statesman is depicted at colloquial ease, not erect against a marble column and heavy draperies, with one hand on the Constitution, the other pointing to the zenith. Yet paintings like Mr. Blashfield's "Christmas Bells" and Mr. Marr's "Flagellants," to mention no others, prove our potentialities as regards the most ambitious and serious work, and it is lack of opportunity rather than lack of ability which has dwarfed American historical art. In portraiture, though we may not claim Sargent or Whistler as representative Americans, the range from Eastman Johnson among the veterans to some of the younger members of the Society of American Artists gives no reason for discouragement. In landscape, though we have lost Inness and Wyant, and Martin paints but little, their work remains as an exemplar of individual expression; and Tryon, Trachtmann, Platt, and many others, help to sustain the claim that in landscape at least we have very nearly developed an American school. The talent of our *genre* painters is suggested by examples in this book. In a word, there is no reason to despair of the future, though we may have recognized lack of initiative adherence to foreign models, an absence of serious endeavor, and purposeless technique here and there in the American Section. It is mere justice to hold that the good blood and brains that are going into American art will produce more and more results which, like the work of Winslow Homer, embodies the realities and ideals of our own American life. A Gloucester fisherman should mean more to an American painter than a Normandy peasant. What we have seen at Chicago is a remarkable talent for assimilation, with occasional imitation, and also certain examples of undoubted originality and a very considerable output of work representing earnest endeavor, great facility, and a craftsmanship of a very high order. What we may hope to see is not a single comprehensive national school, but an increasing number of schools or groups of artists who have renounced their foreign allegiance, and, each in a chosen field, are painting the world in which they live with the devoted purpose of realizing an independent mode of expression. Warner and St. Gaudens are not our only sculptors of distinction to-day, nor are the painters cited for illustration the only artists who have the future of our art in their keeping. The familiar plaint of inartistic atmosphere and an undiscerning people can not overcast the future which could be read in the American Section at Chicago.

THE END.

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